

DRAMATIC

VAUDEVILLE

BURLESQUE

CIRCUS

# NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL

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## THE BABBLER.

He Talks About You and the Things You  
Say and Do, in a Purely  
Personal Way.

BY MORRIS JONES.

"I see my old college chump, Tiger Harris, is kicking up a small sized riot these days."

"Who's Tiger Harris?" I demanded, peevishly. The Babler thinks I know everybody, and it gets on my nerves when he springs these sudden remarks.

"Tiger Harris? Why, you boob, he's the nut that owns the Harris Cyclopean Aggregation of Aeneid Marvells. He's a showman, is Tiger, and he's as sore as a malarial hippo, kicking about the high license charges they are up against with their circus."

"I wasn't aware that prices had gone up for licenses. I thought the cost of living had gone up, but didn't know anything about the license graft."

"Well, you just kick in trying to run a circus, and you'll realize what it means."

"What is the usual license?"

"Well, of course, old top, that depends largely on the size of town you play. The smaller dumps usually demand anywhere from twenty-five bucks up to the skylark—if they think you'll stand it."

"Well, twenty-five bucks doesn't seem such a bunch of coin for the privilege of tearing into a town and using a couple of acres of good soil."

"You're all wrong, kid, you're all wrong. It isn't a question of twenty-five dollars, or of fifty—it's the growing practice of the powers that be, in these small towns and large ones too, of raising the ante for the circus license."

"It is getting to such a pass, nowadays, that a chap doesn't know what his license expense is going to be."

"I remember one gink down in Florida, a town supervisor—the mutt that gave out the licenses and took the coin of the realm in exchange."

"Seems that the year before a circus had played his jerk-water village, and this supervisor, who had collected the regular license money—something like fifty bones, thought as how he'd take in the big show."

"He went out to the lot where the tented stuff was being pulled off, and, of course, got in on a slow—slow being the Arabian name for a pass."

"He nosed around the animals, patting the humps on the camel, tickling the ribs of the water buffalo, getting familiar with the antelopes, and acting like a regular cut-up."

"After a while he wandered around to where the herd of mammoths were tied up with delicate three ton chains—mammoth being the name they called the poor, retiring little elephants on the posters."

"Our friend, the supervisor, having gotten his money's worth from all the other zoological exhibits, stopped to tarry in the immediate vicinity of the elephants. He noticed a large wart on the shoulder of Baby Biff, the tiny, cute little chap elephant, who weighed something like three-quarters of a ton at the time of which I am talking."

"Mr. Supervisor, who was only human, felt the importance of his office very much—he having been a drain cleaner previous to his election—so he thought the elephants were jerry to the fact that he was the big smoke in the town."

"But Baby Biff, who hadn't been Roosevelt, Teddykins not having decided whether or not he was a full bred elephant, wasn't at all overawed by the presence of the supervisor."

"Mr. Supe tickled him playfully with his cane, then swatted him cutely three or five times with his big walking stick, and was very much astonished when Friend Elephant playfully walloped him on the puss with his trunk. Mr. Supervisor didn't like that at all, and gave the kid elephant a darn hard swipe across his trunk, which, as you may possibly know, is a little bit touchy."

"Up comes the baby's foot and down comes the baby's foot, with the pedal layout of Mr. Supervisor snugly caressing cool, green earth, between the living hydraulic ram and the grass. His foot was crushed out of plumb, and after they had extracted him from his trouble and fixed up his foot, he dashes back to the city hall and revokes the license."

"It didn't do much harm, because they were only playing one night."

"The next attraction caught it for fair, though—and it happened the next attraction was that of our friend, Tiger Harris."

"Tiger had a contracting agent whose pleasant job it was to blow into towns and arrange for everything for the show—getting the lot, buying feed, paying for the license, and pulling off the hundred and one things necessary to assure the show giving a performance as billed."

"Tiger's man walks up to Mr. Supervisor with his hand on his twenty-five, the regular license rate in that town, and a sweet smile on his face. He got the frigid glim from Friend Supe, who was walking with a cane—his elephant corns still bothering him."

"You want a license? Huh! Well, the rate in this town has been raised to two hundred and fifty bones a day—come across. He didn't use them exact words, I suppose, but that's what it meant to Tiger's man."

"He nearly passed away. He tried to argue. He tried to insinuate. Nix! Nothing doing! Two hundred and fifty good, jolly, round dollars was the come across, or no show!"

"Did he pay it?" I asked, interested.

"He did not. Why, man alive, it takes a big city and a big circus to pay the two hundred and fifty stuff, let alone a moss-eaten collection of huts trying to ease in for that much. Why, that was more than they could afford."

"Argument was useless. Seems as if a sort of epidemic had jostled that part of the earth's crust, for in the following towns Tiger's man found the license was being raised clear to the roof, with traps in the roofs to let it go still higher."

"Tiger's troupe nearly went broke trying to find a place to exhibit. They would rush out of town, pitch their canvas outside the limits of the stubborn burg and pull off their show. But that was unsatisfactory dope."

"Finally Tiger got in touch with several other circuses and discovered that some sort of a license crime wave was sweeping over the whole country. He got walls of anguish from big circus guys, from little circus guys and from in-between circus guys—all of them lamenting loud and long that on account of the licenses being boosted they couldn't get by."

"Well, what's the idea of this general boost in prices for the official license to show?" I inquired.

"A small circus can't stand a big license

cities have raised the ante in many cases to one thousand bucks a day. Now, that doesn't seem reasonable, or a square deal, does it?"

"I said I didn't think it looked very good. The whole dope is just this. These towns, with a lot of small brained nuts at the helm, think the circus is a walking mint, and proceed on the theory that the circus will stand for the big graft just because they are anxious to show in the town or city and will stand for anything in the way of rednef robbery."

"But the circus men are getting wise to themselves and are beginning to join forces to protect themselves from this wholesale jobbing."

"A small circus can't stand a big license

## MAY IRWIN TO PLAY AGAIN.

May Irwin intends to return to the stage this Spring or early next Fall, under the direction of Liebler & Co. She permanently retired from active stage life about a year ago, but last week, as a result of long persuasion, she consented to sign a contract with George C. Tyler for her appearance in a comedy by Booth Tarkington and Harry Leon Wilson, called "Mrs. Jim."

## JULES VON TILZER BACK IN MUSIC.

Jules Von Tilzer is again in the music business, associated with his brothers, Albert and Jack, of the York Music Co., with headquarters in Chicago.

## HAMMERSTEIN'S PHILADELPHIA OPERA LOSS.

Oscar Hammerstein has issued a statement in Philadelphia concerning his operatic venture in that city. It is his expressed intention to close the Philadelphia Opera House to grand opera at the end of this season unless he receives a guarantee against loss. He states that the deficit in the accounts of the opera house will total \$100,000 at the end of the season, which loss is to be made good in part at least by E. T. Stotesbury, chairman of the boxholders' committee and the chief supporter of Mr. Hammerstein's Philadelphia enterprise here.

Mr. Hammerstein says he just managed to make expenses during his first season, that but for Mr. Stotesbury's voluntary aid he would have lost \$100,000 on this season's productions and refers to the fact that he has yet to receive a penny for his own services or in return for his investment.

A meeting of the boxholders will be held within a few weeks to take up the question of a guarantee. It is thought likely one will be provided by the present subscribers.

## HURTIG & SEAMON GET EUSON'S.

TO TAKE POSSESSION ON MAY 1.

As announced in THE CLIPPER some weeks ago, Sid J. Euson's lease on the Euson Theatre, Chicago, Ill., will expire May 1, 1910. Hurtig & Seamon have secured a twenty year lease of the house from that date. The contract of the Columbia Amusement Co. for the Eastern wheel attraction expires on the same date.

Whether the Eastern wheel shows will play at this house next season, or not, is to be announced later, as the new lessees have not yet announced the policy of the theatre. Sid Euson has not yet announced his plans.

## WM. MORRIS AND HARRY LAUDER SAIL.

Wm. Morris and Harry Lauder sailed on March 2 for Europe, on board the Mauretania, of the Cunard line. Mr. Morris is going to try to buy up the contracts Mr. Lauder has for the next three years in England. If successful he intends to take Mr. Lauder on a tour around the world, visiting every English speaking country.

## IMRO FOX DIES SUDDENLY.

Imro Fox, the well-known magician, comedian and entertainer, died suddenly, at Utica, N. Y., March 4, at 2 a. m. He was playing at the Shubert Theatre in that city, and was suddenly taken ill at his hotel, and died before medical aid reached him.

## TWO PLAYS BY STUDENTS.

At the Empire Theatre, New York City, Thursday afternoon, March 3, pupils of the American Academy of Dramatic Art presented two plays. They were Chas. Matthews' comedy, "The Dowager," introducing Eloise Murray, with Edward Linsley and Philip Perry in the principal roles, and a comedy by Henry Guy Carlton, entitled "Butterflies." Helene Hope, Grant Erwin and Philip Harrison won much applause for excellent work in the latter piece.

## WINNIPEG HOUSE CHANGES HANDS.

The Winnipeg Theatre, Winnipeg, Can., was acquired last week by C. P. Walker, the original owner, and his plans are at present high class attractions. May Robson will open the house on March 10, closely following whom will be seen "The Great Divide," with Edwin Mordant and Mabel Brownell in the leading parts; Louis James, in "King Henry VIII," Madame Schumann Heink and "The Virginian."

## GRACE GEORGE'S BROTHER DIES.

Charles J. Dougherty, a brother of Grace George, died at Saranac Lake, N. Y., March 1, from tuberculosis, after an illness of two years. With his wife and four children Mr. Dougherty had resided in Saranac Lake for about a year in the hope of restoring his health. He was thirty-seven years old.

## JOHN CORBIN RESIGNS.

John Corbin, literary director of the New Theatre, has sent his resignation to the founders, to take effect at the end of the present season, in April. Mr. Corbin explained that he had resigned in order to allow himself more time for his own literary work.

## FORRESTER ENGAGES GEORGIA CAINE.

Georgia Caine has been engaged by B. F. Forrester to play the title role of "The Lady from Lobster Square," to be produced in Atlantic City, N. J., March 31.

## WILLIAM ELLIOTT.

William Elliott, whose remarkably fine portrayal of the role of Raymond Florio, in Henry W. Savage's production of "Madame X," is the talk of Broadway, is recognized as the ablest player of young men's characters in this country. His work as Robert, in David Warfield's "The Grand Army Man," last season, was prophetic of this greater triumph in the Hisson drama. How thoroughly Mr. Elliott has been schooled, and on what firm foundation his art rests, may be judged from the fact that for five years he was a member of Richard Mansfield's company, playing a variety of juvenile parts; that he appeared at the very start of his career as the youngest member of the company supporting Fanny Davenport, and that he has played in Ibsen's "Ghosts," with Mary Shaw; in "That Man," with Robert Hilliard; in "The Rose of the Rancho," under Mr. Belasco's eye, and with Keely and Shannon, in "Her Lord and Master," not to forget a brief essay into the field of farce in a revival of "Charley's Aunt." Mr. Elliott was born in Hawick, Scotland, but has lived in America practically all his life.



WILLIAM ELLIOTT

"Seems as if the business men in these circus route towns find the circus sorts of a temporary damper on their business, because everybody is bugs on circuses and goes to them."

"These boobies seem to lose sight of the fact that anything that circulates money is good for a town."

"But don't the circuses take a lot of money away from towns?"

"Oh, not so much that you could notice it. Of course, they make money—that's what they're in business for, but for a lot of short-sighted canned goods merchants insisting that the license be raised so as to knock out even a decent profit on an engagement, is all bosh."

"Why, I know of lots of cases where the cities do not want the circus to visit them at any price—leastways the business men don't, the citizens who pay the taxes and keep the town going, not being considered."

"Take yourself, for instance. You like to go to the circus, do you?"

"I admitted that I did."

"Well, then, what do you say to the line of reasoning that insists that a circus shall pay such a big license fee that it can't afford to play any of the towns near you—you don't see the circus, do you?"

"I suppose not," I said.

"You suppose not! I'm sure you don't."

"Why, even in the first class cities, where a circus was perfectly willing to pay the regular license of five hundred dollars for one day's showing—one day, mind you—these

fee. They depend on a fair season—and when you count in railroading, feeding the mob and stock they carry, with all the other expenses, you'll have no difficulty in doping out they'll have to do a devil of a business to break anywhere even."

"It is quite right a circus should pay a license, but it should be a fair license, not one that takes advantage of the fact that a circus is at the mercy of the city in which it is playing. A regular show can hire a hall, but the tent stuff must have lots of elbow room to wallow in, or they ain't going to be no show."

"Something's bound to drop—the circus people can't keep on meeting the raises—somebody's going to call pretty soon, and I think it'll be the very towns that are trying to hog everything in sight."

"When they begin to realize they must give the showmen a fair and square business deal, then things will be run alright—but just as long as they think they can throw the harpoon into the circus, just because it is a circus, just so long will the circus duck that particular village."

"Tiger's going around, writing letters and talking to the circus boys, getting them worked up, so it looks as though they were getting hep to the fact that they'll soon be up against it if they don't get a wiggle on."

J. D. CRIPPEN writes: "I am in my ninth week as musical director at the Lyric Theatre, Pt. Arthur, Tex. The house plays four acts each week from the Hodkins circuit."

## ST. LOUIS DECIDES AGAINST BILLBOARDS.

Word comes from St. Louis, Mo., that fifty per cent. of the space now occupied by billboards in all sections of that city will be cleared by Building Commissioner Smith as the result of a decision handed down in the Supreme Court March 3.

This decision, filed by Judge Woodson, and concurred in by Judges Vallant and Lamm, upholds the validity of the billboard ordinance of St. Louis. The decision says that not only has St. Louis the right to regulate and control billboards and kindred methods of advertising, but that they may be controlled by legislative enactment.

This view is expected to result in the passage of drastic laws of State-wide significance by the next Legislature.

Judge Woodson states in his decision that the average billboard is a constant menace to public safety, health and morals by its pictures, and constitutes a hiding place and retreat for criminals.

## VERBECK AND FARRELL WITH INDEPENDENTS.

A new office in Buffalo, N. Y., will shortly be opened by the Independent Booking Agency, of New York. Verbeck and Farrell have joined with their thirty houses.

## NOTABLE PLAYERS

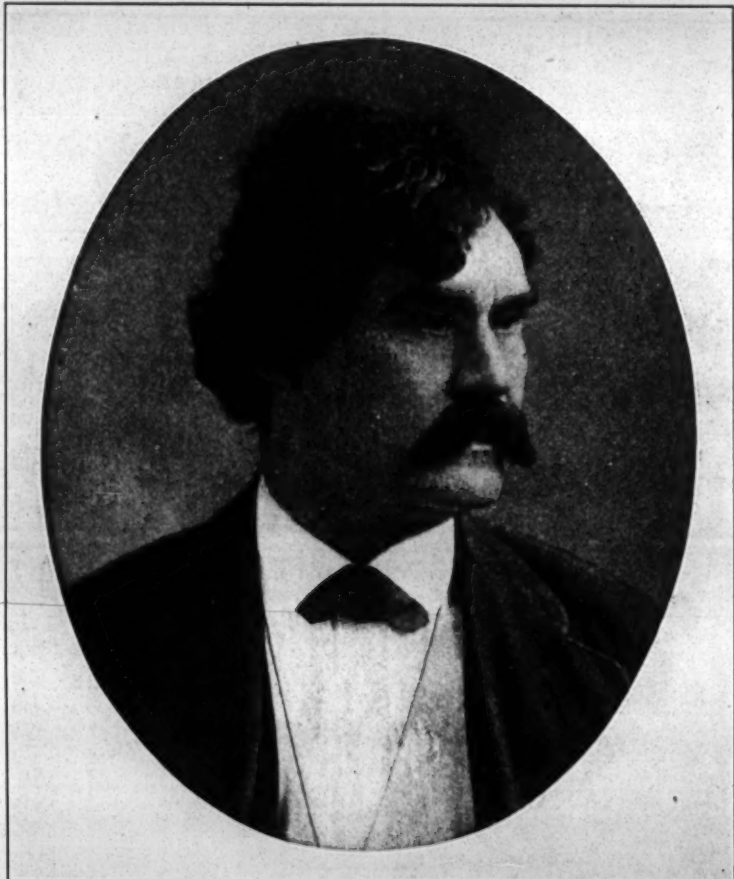
OF THE  
PAST AND PRESENT

No. 11

## THE WALLACKS, J. W. Sr., J. W. Jr. and HENRY J.

**J. W. Wallack Sr.**  
James W. Wallack Sr. was born at Hercules, Eng., Aug. 24, 1794. He was intended for the navy, and at an early age received an appointment as a midshipman, but irresistibly attracted by the profession of which his father had been a distinguished member, he soon renounced the "cocked hat and dirk" and became one of a number of young aspirants called "The Academicals." His talent was observed by Sheridan, who transferred him at the age of twelve to the regular company of Drury Lane Theatre, where he remained until the destruction of that house by fire, steadily rising in public favor. He then visited Ireland, but on the opening of the new Drury Lane, returned to play Laertes to the Hamlet of Elliston. He was then eighteen years old. Not long after, during the engagement of Keen, he was given the characters of Macduff, Edgar, Richmond, Iago and others, second only in importance to those of the great tragedians of that day. In 1817 he was married to the daughter of John Johnson, a celebrated Irish actor, better known as Irish Johnstone, shortly after which he visited America and made his debut at the Park Theatre, New York, Sept. 7, 1818, as Macbeth. In 1819 his first son, Lester Wallack, was born. In 1820 he returned to England and opened at Drury Lane Theatre, London, as Hamlet. In 1821 he again visited America. While journeying to Philadelphia the stage-coach in which he traveled was overturned, and he suffered a compound fracture of the leg, which interrupted his professional labors for eighteen months, and the effect of which was always partially discernible throughout his life. This recess was passed in England, but his re-appearance

tion. He performed at various theatres throughout the United States as a stock actor with tolerable success, and in 1851 went to London Eng. and made his appearance at the Haymarket Theatre on March 8, acting Othello. He afterwards performed a round of legitimate characters but did not meet with the success he had anticipated. He then managed the Marybone Theatre for a brief time and afterwards took an English dramatic company to Paris, France, neither of which speculations met with success. Returning to America, in 1852 he made his re-appearance upon the stage of the Arch Street Theatre, Philadelphia, Pa., on Nov. 8, acting Macbeth. He then played during some years starring engagements in the principal cities of the Union. During his early career he managed a strolling company, and performed through California in the early days of its settlement, and the small towns in the wild West. Somewhere about 1861, in company with E. L. Davenport and others, under the name of Wallack-Davenport Combination he performed a series of successful star engagements, making a great hit as Fagin, in "Oliver Twist," and a still greater one as Leon de Bourbon, in "The Man With the Iron Mask." Among his other great successes about that period was King James, in "The King of the Commons." A few seasons later he became a member of the company at Wallack's Theatre, where he made a notable success as Henry Dunbar, and likewise many brilliant successes in character parts and comedy. In 1870 he was engaged at the Globe Theatre, at Boston, Mass., under the management of Charles Fechter, as a leading member of the company; but owing to a misunderstanding with the manager, he soon



JAMES W. WALLACK JR.

took place in New York, where he had left his wardrobe and personal effects. The New York public had shown great regret at his misfortune, and assembled in overwondering numbers to welcome him, all the more heartily because of a general conviction that his thorough recovery was impossible, and that his future career must be limited to the representations of a few exceptional parts. He came forward in the character of Captain Bertram, an old sailor on crutches, and the apprehension of his friends thus seemed to be realized; but in the second piece, "My Aunt," he electrified the audience by bounding upon the stage with an elasticity and vigor hardly surpassed in his earlier engagements. He shortly after revisited England and was stage manager of Drury Lane Theatre.

He returned to this country, and in 1837 became manager of the National Theatre, New York. In 1852 he gave up traveling as a star, and opened Brougham's Lyceum, New York, in May of that year, as Wallack's Theatre. From that time he became one of our most active managers. In 1861 he built Wallack's Theatre, Thirteenth Street and Broadway.

The last representations in which he took part were at his theatre, near Broome Street, where, in 1859, he played most of his principal parts, besides sustaining for upwards of a hundred nights the leading character in "The Veteran." His last appearance in any public capacity was at the close of the season of 1862, at his new theatre, when he delivered a brief address to the audience. After that time he had been only seen on special occasions in his box, from which it was his habit, when not prevented by illness, to overlook the representations of all "first nights." To the last his mind was intent on the practical supervision of his theatre.

As an actor he was best in dramas of a romantic and picturesque order, in which his vigor and dashing energy produced extraordinary effects. Mr. Wallack died Dec. 25, 1864, at his home in New York. He had been suffering for several years from gout, but nothing serious was anticipated until within a week of his death.

**J. W. Wallack Jr.**  
James W. Wallack Jr., the son of Henry J. Wallack, and nephew of J. W. Wallack Sr., was born in London, Eng., Feb. 24, 1818. He made his first appearance at the Chestnut Street Theatre, Philadelphia, Pa., when about four years of age as the child in "Pizarro." He was educated with a view to his becoming an actor.

During the season of 1836-7, at the National Theatre, New York—then under the management of Henry Willard and Thomas Flynn—he first commenced to attract atten-

tion. He then fulfilled a series of star engagements in other cities. At the commencement of the season of 1872 he acted at Booth's Theatre, in "The Bells," when it was evident that his health was rapidly failing him. He afterwards acted Mercutio and Jacques during Miss Nelson's first engagement; Talbot in John Brougham's "Lily of France," and after the withdrawal of that piece he acted Henry Dunbar in the drama of that name during the week ending Dec. 28, 1872, which was his last appearance on the stage.

About the year 1842 he married Mrs. Sefton, formerly Ann Waring, an excellent actress. The position that he held in the profession was not easily won, as in his youth he was awkward, and it cost him much study and labor to overcome his natural defects. He was a man of simple character, somewhat rugged in manner, but ever a true, warm hearted friend.

Mr. Wallack died early on the morning of May 24, 1873, on the cars while returning from Aiken, S. C., to New York. His death occurred before the train reached Richmond, Va. Lester Wallack, his cousin, and other relatives and friends, met the train at Washington, D. C., and took charge of the remains. About a year before his death Mr. Wallack was seized with a pulmonary complaint, and the disease asserted itself so rapidly that when he went to Aiken, two months before his death, his friends had no hope of his recovery. He apparently improved by his residence in the South, and he thought himself strong enough to return to New York, but, as stated above, died on the way.

**Henry J. Wallack.**  
Henry John Wallack, father of J. W. Wallack Jr., was born in London, Eng., in 1790. He made his professional debut at the Surrey Theatre, that city, while still in his teens. He came to America in 1819, and appeared at the Holliday Street Theatre, Baltimore, and was afterwards at the Chestnut Street Theatre, Philadelphia. He also acted for some time at the old Park Theatre, New York. In 1825 he was co-manager of the Chatham Theatre.

He retired from the stage in 1852 and visited England, but returned in 1856 and located in Boston, where he was stage manager of the Howard Athenaeum.

Henry Wallack died Aug. 30, 1870.

Lester Wallack will be given in a later issue.

LAWRENCE BARRETT NEXT WEEK.

LIZZIE B. RAYMOND has signed for ten weeks with the Loew houses. She was a feature at the Yorkville, New York, last week.

## KLAW &amp; ERLANGER NEWS.

"The Young Turk" with Max Rogers and Maudie Raymond, is on tour, after a month's engagement at the New York Theatre in New York.

"Ren-Hur" is again playing to enormous business at the Boston Theatre, Boston. Owing to previous bookings the run will have to be cut short, although the receipts are beyond those of any other previous engagement.

During her stay in Iowa, her native State, Lillian Russell will present to the Iowa Historical Society an oil painting of herself.

McIntyre and Heath, who are now playing on the Pacific Coast, in "In Hayti," will open the new \$100,000 theatre in Reno early in March. The new house is one of the most beautiful theatres in the West of the Missouri River. No expense has been spared in arranging for the comforts both of the audience and the players.

Macllyn Arbuckle made his re-appearance in the role of "Slim" Hoover, in "The Round Up," in Dallas, Tex. In a curtain speech he said that twenty-five years ago he rode a cow pony through the mud roads which are now the paved streets of Dallas. "The Round Up" is now on its way to the Pacific Coast and Puget Sound cities.

Marc Klaw, of Klaw & Erlanger, has been in New Orleans looking after the firm's interests in the South. Speaking of theatrical business in general, Mr. Klaw made the following observations to an interviewer: "This matter of keeping children from the stage is foolish sentimentalism. For instance, to say that a child shall not dance until she is sixteen years old is absurd. Her muscles are so hardened at sixteen that she cannot learn to dance, and for that reason America has produced no great dancers and never will produce any until her child labor laws are changed and corrected.

"The cost of everything we need in the theatrical producing business has been more than doubled in the past five years. We cannot make up for this increase by increasing the cost of our seats. All that we can hope to do is to increase the size of our audiences. Too many people think they must have the best seats in the theatre or not go at all. It is pride that keeps one from sitting in anything but an orchestra seat.

"That a play doesn't succeed is no more proof that it is not a good play than is the daily variation of circulation proof that the paper is better on the days when the most copies are sold.

"Moving pictures are driving out the old melodramatic shows. These shows depend largely on the appeal to the eye for their success, and the moving pictures can do the thing cheaper and just as effectively. Moving pictures are educating playgoers."

Klaw & Erlanger will present Henry Miller in "Her Husband's Wife," the new comedy by E. B. Thomas which is now playing in Philadelphia. His opening performance will be given in Elmira on March 17. Mr. Thomas by the addition of another character, a woman, and the introduction of a few lines, has made the part now assumed by Arthur Lewis suitable for Mr. Miller.

Although the scenes in Klaw & Erlanger's production of "Rebecca of Sunnybrook Farm" are laid in Maine, and the characters are all Maine folk, there is a Western outdoor flavor to the play which could be explained until Kate Douglas Wiggin, the co-author of the play and the creator of the "Rebecca" books, one day in course of conversation admitted that her earliest and strongest impressions of childhood were received as a teacher in kindergartens on the Barbary Coast and Tar Flat of San Francisco. After graduating from a New England boarding school, Miss Wiggin joined her parents in San Francisco to become director of the Silver Street Kindergarten. This experience focused her attention at the most impressionable period of her life upon children, their charm and the quaint way they have of looking at things.

Owing to previous bookings "Rebecca" has been forced to leave Boston for a few nights until she finds a permanent home in some other large city, either Philadelphia or Chicago.

## MARGUERITA SYLVA CANNOT SING EXCEPT FOR HAMMERSTEIN.

Marguerita Sylva, who came to America from Paris last summer to sing at the Manhattan Opera House, but left there in December and joined the Boston Opera company, is enjoined from singing under any other management than Oscar Hammerstein's by the decision of Supreme Court Justice Brandeis, in New York, on March 3. The contract, which was for the present season of thirty-one weeks, was signed in Paris last June, and under it Miss Sylva was to get \$200 a week for eleven weeks, and \$250 a week for twenty weeks.

The contract contained an agreement that the impresario could get an injunction if she tried to sing for any one else.

Mme. Sylva pleaded that the contract was invalid because it had not been signed by her husband, as required by the French law, under which her counsel sought to bring it. The court also dismissed Mme. Sylva's contention that she should not be bound to sing for Hammerstein because she had been insulted by him. A letter by her in evidence the court held showed that she had not been insulted as she alleged.

The quarrel between Mme. Sylva and Hammerstein arose over her wearing a blonde wig in the part of Nedda, in "Pagliacci." She then entered into an agreement with Manager Russell, and has since been singing for him.

The injunction as it now stands is a permanent restraint against the singer's appearing under any other management until the expiration of the contract period.

## FRITZI SCHEFF LEAVES COMPANY.

Fritzi Scheff, prima donna of Charles Dillingham's "The Prima Donna," interrupted her tour in Detroit, Mich., very suddenly Wednesday night, March 2, and arrived in New York the following evening. She went immediately to the Plaza Hotel, where she was at once attended by a physician.

Miss Scheff was first taken ill in Detroit, Tuesday night, March 1. She fainted after the first act at the Detroit Opera House, and her understudy, Aileen Hodgson, finished the play. Wednesday night Miss Scheff appeared at the theatre before the curtain time, but returned to her hotel before the performance began, and Miss Hodgson again played the role. Her sudden departure from Detroit and the placing of Miss Hodgson in the star role, gave rise to rumors that Miss Scheff had left in a fit of temper.

At the office of her manager, Charles Dillingham, it was said that there had been no disagreement, but that the star was genuinely ill.

## GRAU NEW BOOK.

Robert Grau has written a new volume, called "The Business Man in the Amusement World," which is now preparing for the press. Over five hundred single orders were received from the subscribers to Mr. Grau's first book within ten days of the first announcement.

**TRY MURINE FOR YOUR EYES.**  
A Favorite Toilet Luxury. An Eye Tonic. A Soothing and Reliable Relief. Aids in Preserving and Restoring Eyes to Normal Strength and Natural Brilliance. Try Murine Eye Remedy for Dullness, Redness, Weakness, Inflammation, Granulation, Ulceration and Eye Pain. Murine Soothes.

## Songs and Singers.



MADGE MAITLAND,  
Featuring "Gee, But It's Tough to Be Broke,"  
published by Theo. Morse Music Co.



BILLY McDERMOTT,  
Singing F. B. Haviland's publications.



LOUISE KAY,  
Singing Jos. W. Stern & Co.'s latest songs.



DAN J. HARRINGTON,  
Featuring Harry Von Tilzer Music Co.



GOETZ AND HERR,  
Singing Chas. K. Harris' "Scuse Me To-day."



IRWIN KLINGER,  
Singing F. A. Mills' latest song hits.

MENNEN'S  
Flesh Tint  
Talcum

This New Mennen Toilet Preparation will make instant appeal to every woman who for any reason cannot use a white powder.

Flesh Tint can be used by the woman with a high color and the woman with a delicate complexion with equal benefit. It supplies all the comfort and healthfulness of Mennen's Borated Talcum yet blends so perfectly with the natural complexion that it is invisible.

Flesh Tint is the  
Final Touch to a  
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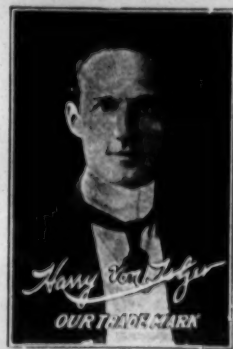
Gerhard Mennen Chemical Co.  
NEWARK, N. J.  
Makers of the celebrated Mennen's  
Borated Talcum Toilet Powder



ANOTHER

## HARRY VON TILZER

HIT!



THE GREATEST SENSATION IN YEARS. THE TALK OF ALL NEW YORK IMMEDIATELY AFTER ITS FIRST PRESENTATION. THEY ALL CLAIM OVER-NIGHT HITS. THIS IS THE REAL ARTICLE. ASK ANYONE.

WORDS BY  
WILL DILLONMUSIC BY  
HARRY VON TILZER

# HIP-HIP HYPNOTIZE ME

HUNDREDS OF THE GREATEST PERFORMERS IN THE UNITED STATES ARE CREATING A RIOT WITH THIS SONG  
WHY NOT YOU? GET BUSY

## FIRST VERSE

A hypnotist once in a vaudeville show,  
Was admired by a maid in the very front row;  
She flirted, 'tis true, and made eyes, just a few,  
The hypnotist thought it was some one he knew.  
He met her that night and escorted her home,  
Said "Kiss me now, dearie, and then I will roam."  
"I'm afraid," she said, low, "to be kissed by a beau,  
But if you hypnotize me, why, then I won't know."

## CHORUS

Hip, hip, hip, hip, hypnotize me,  
Mister Flip, flip, flip, flip, mesmerize me.  
You can roll your eyes, show me how,  
I don't care what becomes of me now.  
Go on, please, hurry, Mister Man,  
Don't stop for nothin' right now, if you can.  
I don't care what you do, I'll take my chances with you,  
If I'm hip, hip, hip, hip, hypnotized.

## SECOND VERSE

"Oh, Mister, oh, Mister, where am I?" said she,  
"Oh, yes, I remember, you hypnotized me.  
Don't go yet, remain, mesmerize me again,  
Father's not home, and my ma's down in Maine.  
Kiss me once more, won't you please, Mister Man,  
My husband won't care if you do hold my hand."  
"Your husband!" he cried, "I'll be shot by your side."  
"Oh, don't be afraid, for he's dead," she replied.

HARRY VON TILZER MUSIC PUBLISHING CO., 125 West 43d St., N. Y. City Address All Mail to New York Office

## Miss Clipper's Anecdotes, Personalities and Comments, CONCERNING STAGE FOLK and Sometimes OTHERS

BY JOSEPHINE GRO.

People outside of the theatrical profession open wide their eyes when told of some of the strange vicissitudes of the business. The changes, ups and downs, of some of its members often have more or less romance connected therewith. Painful and annoying though many of them were, the erstwhile sufferers can look back upon some of them with a smile and relate the incidents with a joke at their own expense.

John Till relates many of these experiences, both of himself and his numerous old friends in the business. He tells a series about his fellow-player, John C. Stewart, of the "Two Johns" fame, with whom he was once traveling from New York to Washington, a distance which gave them several hours in which to compare notes and experiences.

The first of these was about Stewart's early career in the show business, when he started out with four others as a minstrel company, and, as will be seen, had considerable influence upon the life and fate of another outside of Stewart's profession.

They journeyed as far as New Amsterdam, secured accommodation at the hotel there, and arranged to play in the hall attached to it. The five minstrels distributed dodgers during the day, calling up and down the town streets, "To-night—to-night, at the Town Hall!"

Meanwhile a blizzard blew up, and by the time for the performance to begin the snow was more than a foot deep, hence a very small audience. With not enough money to pay the hotel bill the following morning, it was arranged to get breakfast and "skip," a method which in those times was so frequently resorted to that actor-folk were not always held to be the most desirable kind of hotel guests.

Now, at that time no one was considered to be a really full-fledged showman unless his vocabulary contained a complete line of stage slang. So, in this vernacular, one of the minstrel five told another of their number that he would engage the landlord in conversation while he vamoosed with their small baggage.

"Say, boys," said the landlord, to their great surprise and consternation, "I'm up in that sort of slang, so it won't do any good to talk to me while that fellow there skips out with the toga. Just stay where you are. You can't walk through this snowstorm. You don't owe me anything—just sing a few songs and plink on the banjo to amuse the old woman until it's fit for traveling and

then we'll get up a benefit for you, and you'll have money in pocket to travel with."

This sort of kindly treatment so shocked the group that they were speechless for a few minutes, then realizing their good fortune, they were boundless in their expressions of gratitude to the genial landlord. Needless to say they accepted his invitation, and the benefit a few days later more than squared accounts, and Stewart always kept a spot warm in his heart for the man who helped them in their trouble.

Several years afterwards New Amsterdam had a big music hall, patronized mostly by Germans and French, consequently the "talent" was usually of the same nationalities. For the few English speaking patrons of the place it was decided to get an American comedian. It so happened that John C. Stewart was selected, because of his talent and corpulent proportions.

Though it had been predicted by some that John would be a frost, he nevertheless decided to go, as he was to get \$50 and expenses. He was a "hit," however, and was engaged for a second week at the same salary.

Stewart was one day strolling through the bowling alley and billiard room that occupied the lower part of the music hall, when his attention was directed to a rather woebegone looking man who was sweeping out the place.

"It seems as though I had met you before," he said to the sweeper. "Do you belong to this town?"

"Yes," was the reply, "and I wasn't always on this sort of a job. I once owned the best hotel here, but my wife died, and after that I sort of let go my hold. Things went to ruin, I lost everything, and here I am."

"Throw that broom away!" exclaimed Stewart, quickly recognizing his former benefactor. "You come along with me. I'm getting fifty this week and another coming. You did me a good turn once, and a fifty goes on you, do you see! You're too good a man to be a sweep."

The comedian later fitted out the poor, disheartened ex-hotel keeper with clothing, who, with ten dollars and his ticket to New York, left New Amsterdam a far happier man than he had been for some years.

Till then went on to tell of a later experience of his friend Stewart, who had frankly and laughingly told him how he had come to a point where he had been temporarily out of funds. It was another turn in the wheel of fortune, and a most peculiar one at that.

Stewart had been out on what he called "a bit of a tear," with some friends. They had been imbibing freely in a popular cafe, and Stewart's money was all gone. He had pledged hat, coat, vest, and was about to divest himself of his last garment—his

trousers—for a last "bottle," when he overheard his name spoken in low tones. It was by an elderly looking gentleman who had said to the bartender:

"Isn't that John C. Stewart?"

Upon being assured, the stranger quietly paid all that Stewart was responsible for, and left his card, to be later handed the comedian. On the back was written a request for him to call at a certain number on Broadway.

Strange, but true, the owner of the card proved to be the man whom Stewart had helped some years before in New Amsterdam. He was now the president of a collar manufacturing business and in affluent circumstances. When the two met, who had in turn assisted each other in times of need, there was indeed a warm, soft feeling in the hearts of both, and they reviewed the various ups and downs in the careers of each other.

"Say, John," remarked Stewart to John Till, after relating these reminiscences, "how many, many lives could be changed by a little help at the right time."

"Ah, how many, indeed," agreed Till, in heartfelt tones.

Till once tried his little wooden performers in a small coal mining town in Pennsylvania. He had been billed for two performances, but after the first he decided to cancel the second, for the receipts had been far below expenses, as the miners were paid their wages but once a month, and Till was informed that he had taken in all the spare money there was in town, and that his show had been a big hit, though he could not see it that way—at least the receipts did not prove it.

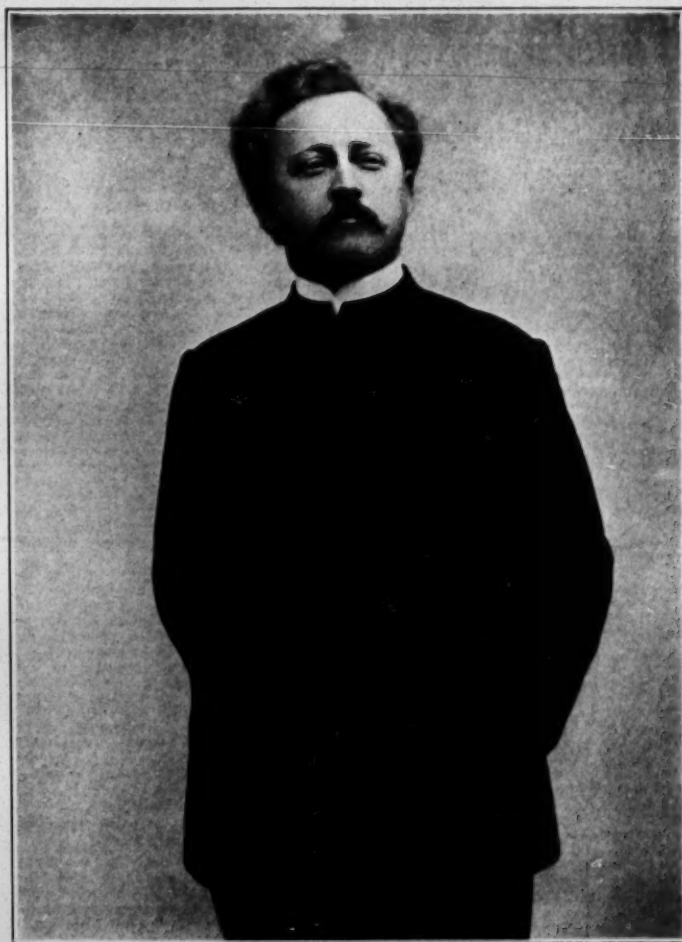
Till was about to pack up his little company and depart, when the manager of the hall and the general storekeeper of the town came to him with a proposition, at the same time informing him that his marionettes were the talk of the little place.

The proposition offered was that the mining company storekeeper should be given 10 per cent. extra if he should sell the tickets for the second show at his store. The bargain was struck, and for the first time the company's accounts with the miner's showed charges of show tickets with tea, coffee, flour, sugar, etc. The result for Till was a packed hall.

A few of Lee Kugel's theatrical aphorisms: "The chorus girl aspires to be a show girl, the actor to be a star, the playwright to receive fat royalty checks, the manager to see the S. R. O. sign in front of his theatre, and the playgoing public to get their money's worth on an investment for an evening's entertainment."

"Better ask charity of a stranger than to receive a hand-out from a relative."

"It doesn't pay to be too independent with an empty purse and no job."

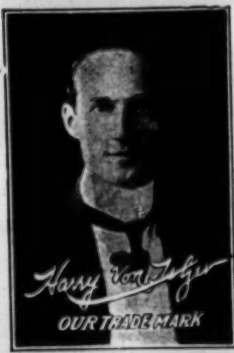


ALBERT C. SWEET, MUSICAL DIRECTOR RINGLING BROS. SHOW.

Albert C. Sweet was born in Dansville, N. Y., in the year 1875, of musical parents. His early life was much the same as that of any ambitious youth with more than ordinary musical talent, fostered by loving parents and friends, who embraced every opportunity to afford instruction of the right sort. So rapidly did he acquire knowledge that in 1890, when but sixteen years of age, he joined the band of Stow Bros. Circus and Wild West as a cornetist, in which position he gave excellent satisfaction. From there he drifted to the John Robinson Shows, afterward to the Circo Publiones in Cuba, then to the Scribner & Smith Shows, with which he was connected as bandmaster for four years. Besides these notable companies, Mr. Sweet has filled long and successful engagements with Guy Bros. Minstrels, Arthur Deming's Minstrels, Harrison J. Wolfe Dramatic Co., Crolius Sisters' Dramatic Co., Great Wallace Show, and others of minor importance.

In 1897 he succeeded W. Paris Chambers as cornet soloist for the Edison Phonograph Co., and in turn played for the Columbia, Victor, Polyphone, Leeds & Catlin, Reed, Dawson & Co., and United States Phonograph Co. In 1900 he organized Sweet's Concert Band, with headquarters at Newark, N. J., and in the same year was appointed bandmaster of the Edison Concert Band and director of the Edison Symphony Orchestra, both of which organizations having excellent reputations, which materially increased during Mr. Sweet's administration.

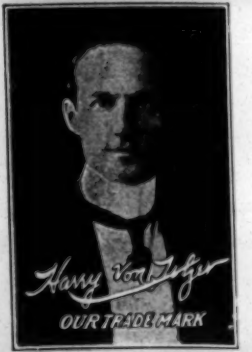
During the seasons above mentioned he filled many other engagements, and was especially prominent in solo work, for which he is especially fitted. His engagement with Ringling Bros. commenced in 1906, and bids fair to last as long as he chooses to retain the position, for, although the Ringling band has been favored in the past with some exceptionally brilliant leaders, it is safe to say that none of them have achieved a greater degree of success than has Mr. Sweet.



YES  
ANOTHER

# HARRY VON TILZER

HIT



THIS SONG HARDLY NEEDS AN INTRODUCTION. IT IS ALREADY THE HIT OF TOO MANY ACTS TO BE A STRANGER TO YOU

WORDS BY  
WILL DILLON

MUSIC BY  
HARRY VON TILZER

## KEEP-YOUR-FOOT-ON-THE

# SOFT PEDAL

OH! WHAT A CINCH THIS IS FOR ANY ACT. IT IS LIKE STEALING CANDY FROM A BABY. HAVE YOU HEARD OUR EXTRA VERSES? THEY ARE THE GREATEST EVER. DON'T WAIT UNTIL EVERYONE HAS HAD A CRACK AT IT, AND THEN SAY, "I WISH I HAD PUT IT ON WHEN IT FIRST CAME OUT."

HARRY VON TILZER MUSIC PUBLISHING CO., 125 West 43d St., N. Y. City Address All Mail to New York Office

### A. L. ERLANGER NATIONAL CHAIRMAN OF THE ACTORS' FUND BENEFITS.

A. L. Erlanger, the national chairman of the Actors' Fund Benefits, has arranged a remarkable series of entertainments to be given on a day yet to be selected during the week of April 25, in all the large cities of the United States and Canada. Assisted by the National Producing Managers' Association, Mr. Erlanger will have at his disposal the majority of the big productions and companies now on tour. In each of the cities, which include Brooklyn, Boston, Philadelphia, Baltimore, Washington, Pittsburgh, Cincinnati, Cleveland, Detroit, St. Louis, Kansas City, New Orleans, Denver, San Francisco, Los Angeles, St. Paul, Minneapolis, Milwaukee, Chicago, Buffalo, Rochester, Toronto and Montreal, a local manager has been appointed as chairman of the committee which will arrange the programme and supervise the performance. Leaders of society will act as patronesses. Acts or scenes from the current plays of the week will be given, with the addition of the star acts from the vaudeville and burlesque houses. Talented amateurs in each of the cities will be invited to take part in the programme. The keenest rivalry has already appeared among the managers as to which one will give the best performance and turn over the largest receipts to Mr. Erlanger. As the expenses will be small, the returns from this series for the fund ought to be enormous.

The Actors' Fund, which this series of benefits is designed to assist is one of the most famous of American charities. It is also one of the most deserving. Since it was organized, twenty-eight years ago, its beneficiaries have stretched across the continent. It recognizes no nationalities and no creeds. It is not bound up in red tape. In the Actors' Fund Home at West New Brighton, the fund maintains for the old of the profession a pleasant refuge which, in its comfortable appointments and cheery surroundings, is unique among similar institutions in the country. Those who seek its shelter when age has incapacitated them for labor, are not "inmates," but guests.

To maintain the Actors' Fund Home and keep effective the charities of the fund itself in all its branches throughout the United States requires more money than can be raised by its annual benefit performances and the nominal dues of \$2, which its members are assessed. Last year the expenditure for charities was about \$45,000, all of which was raised in the profession itself.

In the week of May 9 a great fair will be held in New York City for the benefit of the fund. President Taft will open the fair with an inaugural address on May 9. When he comes to New York for this purpose he will be greeted by a committee of twelve of the most prominent actresses of this country, who will have been chosen for this honor by ballot.

### MANAGER BRUGEMANN CHANGES POLICY.

Manager Brugemann, of the Empire, Paterson, N. J., and the Empire, Hoboken, has decided to change the order of performances at his Paterson house. In the future there will be three shows daily, the usual matinee being given, and two shows at night. Formerly two shows, one in the afternoon and one in the evening, were given. The prices of admission have been reduced also.

### SPRING SEASON OF GRAND OPERA FOR MANY CITIES.

The Spring season seems to be the most propitious time for presenting grand opera at popular prices, as demonstrated by Milton and Sargent Aborn, who confine their activities in this line entirely to that season of the year. Not only are the best theatres available for that purpose in the Spring and Summer, when the regular theatrical season is over, but the Messrs. Aborn have also found that the music loving portion of the public seem to arrive at a keen desire for grand opera at popular prices.

This year seven cities have been enrolled so far for the Spring circuit of the Aborn English Grand Opera companies. They will appear at the Boston Opera House, the Brooklyn Grand Opera House, Ford's Theatre in Baltimore, the Newark Theatre, the Walnut Street Theatre, in Cincinnati; McVicker's, in Chicago, and the Pabst Theatre, Milwaukee, for seasons varying from four to fifteen weeks each, opening at some of these theatres in the latter part of March, and at the others in April or early May. These organizations, numbering from seventy to one hundred people each, will give the more popular of the grand operas in English. So far about five hundred chorus and principal singers have been engaged. Among the latter are: Sopranos: Adelade Norwood, Estelle Wentworth, Dora de Filipe, Lois Ewell, Bertha Davis, Enriqueta Crichton, Louise Collier, Pauline Brandell, Jane Abercrombie and Helen Newcomb.

Contraltos and mezzo-sopranos: Fritz von Busing, Margaret Jarmon, Bertha Shalek, Mildred Rogers, Hattie Belle Ladd, Vera Roberts, Ellen James and Louise Le Baron. Tenors: Joseph Sheehan, Domenico Russo, Eugenio Battisti, Alfred Shaw, Paul Bledien, Luigi Cilla, Umberto Sacchetti, Thomas Hayes, Joseph Saple and Harry Davies. Baritone and basses: Ottley Cranston, Harry Luckstone, Achille Alberti, W. W. Hinchshaw, Henry Thomas, Richard Karl, H. L. Watrous, Marshall Vincent, George Shields and George Crampton.

Conductors: Max Fischandler, Carlo Nicolsa, Brahm van den Berg and N. D. Emanuel.

### FLACK FILES PETITION IN BANKRUPTCY.

William E. Flack, theatrical manager, living at the Hotel Normandie, New York City, has filed a petition in bankruptcy, with liabilities \$51,901, and no assets. The debts were contracted in 1903 and 1904 and 1909 and 1910.

Among the creditors are the Witmark Music Publishing Co., \$3,500, royalties, etc.; Otis Lithograph Co., \$3,500; Hegeman Print, \$750; W. Phillips, \$450, royalties, all of this city; W. N. Detwiller, Easton, Pa., \$17,700, loan in 1903; E. J. Eastwood, Redlands, Cal., \$4,500; Frank Nye, Riverside, Cal., \$4,500.

He owes \$8,401 for salaries to fifty-three actors and actresses, among whom are S. F. McLeod, \$2,000; Helen McLeod, \$525; Gus Pixley, \$220; Schrach and Rice, \$250; Hofner and Farrell, \$350, and Harry Ladell, \$240.

### MANAGER SHEAFE ENLARGES MAJESTIC, KEENE.

Manager Sheafe, of the Majestic, Keene, N. H., has remodeled and enlarged the house, making it an up-to-date picture and vaudeville house. Two teams of vaudeville, with the bill, changed twice a week.

### DONALD BRIAN MARRIED.

Popular Actor of "The Dollar Princess" Co. Marries Mrs. Pope. Donald Brian who plays Freddy Smythe, in the musical comedy, "The Dollar Princess," now current at the Knickerbocker Theatre, was married March 1, to Mrs. Charles H. Pope, at 40 South Washington Square. The marriage is the outcome of a long engagement. The honeymoon trip for Mr. and Mrs. Brian will be postponed until the end of the New York run of "The Dollar Princess."

Mr. and Mrs. Brian have taken a lease on the house at 40 South Washington Square, where they were married, and will make it their permanent New York home. The wedding ceremony was performed in the presence of the families and a few friends of the bride and bridegroom. Michael J. Drummond, Commissioner of Public Charities, and for years a close friend of Mrs. Brian's family, gave the bride away. The best man was Walter J. Gleason, brother of the bride. Despite the secrecy that Mr. and Mrs. Brian have maintained of their intended marriage, their home at South Washington Square was deluged with flowers. One of the prettiest gifts was a tremendous horseshoe of roses from the members of "The Dollar Princess" company, inlaid with the words, "Love's a Race." Mr. Brian's principal song in "The Dollar Princess," done in forget-me-nots.

Among the telegrams that Mr. Brian received was a cable of congratulations from Charles Frohman, dated Paris. Mr. Frohman's wedding gift to Mr. Brian will be the young actor's stardom at the end of his engagement in "The Dollar Princess."

### MME. MAZARIN MARRIES.

It became known last week that Mariette Mazarin, who made such a great success in the title role of "Elektra" at the Manhattan Opera House, was married Dec. 7 in Hoboken, N. J., by George F. Seymour, Justice of the Peace, to Pierre Souzy.

The groom is a student in Paris, and after a honeymoon spent at No. 20 East Twenty-eighth Street, went back to France to resume his studies. Mme. Mazarin will join him there at the end of the season.

### HENRY MILLER TO PLAY COMEDY.

Henry Miller will appear in "Her Husband's Wife," beginning his tour at Rochester, N. Y., on March 17. A. E. Thomas, the author of the comedy, is making some changes in it to provide Mr. Miller with a stronger part.

The central character is a Westerner with money, who comes to Saratoga to look after his ward. After the opening in Rochester the piece will be taken to Chicago for a run, and then on a tour of the territory West of Chicago before being brought into New York. This will be Mr. Miller's first appearance in a straight comedy role for a long time.

### THE SIX WHITE RATS.

Joe Hardman has arranged for the Weber Family of acrobats, a specialty, calling them the Six White Rats. All wardrobe and settings are made to suit the title.

### IF YOU WOULD BEAUTIFY

And Promote a more Healthful Tone to Eyelids, Eyebrows and Eyebrows and Prevent Unpleasant Conditions, try Murine and Murine Eye Salve. You will like Murine. It is daily used in Beauty Parlors.

### LIEBLER & CO. TAKE UP CUDGEL FOR STAGE CHILDREN.

To give a practical demonstration of the superiority, mentally and physically, of stage children over children not of the stage, Hugh Ford, general stage director for Liebler & Co., will personally conduct thirty youngsters from New York to Boston this week, and offer them as exhibits to the Legislature. In Massachusetts the laws governing the appearance of children on the stage are of such severity as to seriously interfere with the proper presentation of many plays. The stage children are not differentiated from the little workers whom it was designed to protect from factory hardships.

The thirty children who will go with Mr. Ford to Boston for one appearance only, are the members and the understudies of the company which is to present "Allas Jimmy Valentine" at Wallack's, for charity, on the afternoon of March 18. They are, according to Liebler & Co., the most intelligent set of youngsters of their age in New York. Their ages range from seven years up to sixteen, and Mr. Ford will ask the legislative committee, now considering the child labor question, to compare his exhibit with any thirty school children in Boston.

"The idea of putting boys and girls capable of giving a performance of 'Allas Jimmy Valentine' on a plane with sweatshop workers is so ridiculous as to be laughable. If it were not serious," said Mr. Ford, "Every one of my boys and girls is being carefully and thoroughly educated by their parents or at private schools. They appear only a few minutes in the aggregate nightly, and the work certainly is not physically hard or morally harmful. Their mothers come with them to every performance, and they receive only the best of care. I am going to challenge the State of Massachusetts to produce thirty children who can put my flock to the blush on any educational proposition."

Under the present law, which theatrical managers regard as unjust, performances of such plays as "Allas Jimmy Valentine," where children are responsible for much of the effects, are impossible in Massachusetts, Illinois, Maryland and Louisiana.

### FROM AN OLD TIMER.

N. Y. CLIPPER. DEAR SIR: We received THE CLIPPER here—the Anniversary Number—and it was well gotten up and very pretty. Seeing the cuts of Imhof, Corline and Conn put me in mind of an act in Chicago—Blilly Rice's Minstrels. There was a team in those days who styled themselves "Ireland's Representatives in America." They put on, I believe, the first airship act on any stage, calling it "Gee Whizz, Above the Clouds." Their names were John McGulness and Roger Imhof, comedians; one was the Irishman, the other a baboon. The airship exploded in the air while the comedians went through their stunts in knockabout and were fine.

I would be glad to hear from both men if they are alive. That was over twenty years ago, and at the club meeting here they have the credit for flying long before the Wright Brothers were heard of, for they brought before the public the first real idea of the airship, so give the artist credit for a few good things. They were years ahead of time with an act that would go like wildfire at the present day.

Truly,  
J. B. JORDAN.  
Spokane, Wash.

### HENRY B. HARRIS NOTES.

Henry B. Harris announces that rehearsals for "Bobby Burnit," a dramatization of Geo. Randolph Chester's popular novel, "The Making of Bobby Burnit," by Winchell Smith, will begin on March 14. Wallace Eddinger will play the title role and be featured. The opening date is Easter Monday. After playing a Spring tour of a few weeks, it will be brought into New York to open early next season.

Sydney Rosenfeld has signed contracts for the translation of his play, "Children of Destiny," now running at the Savoy Theatre, into German. It will be produced in New York this Spring, with a prominent German actress star in the leading role.

Rehearsals for James Forbes' new comedy, "The Commuters," will begin on March 21. It will be given a Spring tour of a few weeks, and then come into New York to reopen early in September at a prominent Broadway theatre.

Edgar Selwyn, who is to star under the management of Mr. Harris next season, in "The Scarecrow," has just completed a new play, "The Country Boy," which will have a production early in April.

In order to perfect the English copyright for Sydney Rosenfeld's play, "Children of Destiny," a special performance was given in London at the Globe Theatre on Feb. 17.

### THRIFTY ACTORS GOING ABROAD.

In the old days, actor and improvidence were synonymous terms, but such is not the case to-day. A glance at the land records of Long Island shows that actors own thousands of dollars worth of property. It seems to be an object of the profession to save a little money to add zest to the enjoyment they get out of life. At the beginning of the current season, a number of actors and actresses in the employ of Henry B. Harris, at the suggestion of Miss Ferguson, who is starring in "Such a Little Queen," were induced to consider seriously a trip abroad after their season's work was over. This resolve was taken up by over a hundred more actors in the employ of Mr. Harris, and Mr. Schnebke, general auditor for the firm was made treasurer, and to him was sent weekly a certain percentage of their salaries, to be applied on the payment of steamship fares from New York to Europe. This sum has assumed large dimensions, and when the seventh of June rolls around, one hundred and twenty-eight actors and actresses will depart for an eight weeks' trip abroad, all of which will have been paid for without having caused any distress or annoyance.

### HUFFMAN INVITED TO GERMANY.

J. C. Huffman, general dramatic stage director for the Shuberts, has been invited to go to Germany next Summer, to stage several American plays in the American fashion. While abroad Mr. Huffman will view several French and German productions, with the hope of finding something suitable for this country.

### FORRESTER WILL PRODUCE NEW FRENCH FARCE.

"The Lady from Lobster Square" is a new French farce that B. E. Forrester will produce at Atlantic City on March 31. The play is an adaptation from the French of George Feydeau. Rehearsals are in progress, and Mr. Forrester plans to bring the play to a New York theatre early in April.

**"NEO-GREASE" MAKE-UP PAINT**

The only kind that washes off with soap and water (no cold cream necessary).

Does not contain Lead, Mercury, Soda, Potash, or other injurious substances. Not affected by perspiration. Large sticks, 35c. (30 shades), liners 20c. (16 shades). Minstrel Black, Clout White and Creole Paste, 1/4-1/2 lb., 25c., 40c., and 75c. By mail to all parts of U. S. and Canada. Manufactured and guaranteed by NEO-GREASE CO. Serial No. 24937. Office, 334 W. 46th St., N. Y. City. Enclose 10c. for box of samples. —Sold by James' Griffith, Kallab, Biker's and Heggman's Drug Stores. Demonstrated at Muller's Wig Shop, 150 W. 44th St.

# OUR LONDON LETTER

FROM OUR OWN CORRESPONDENT.

Clipper Bu. casu, 14 Leicester Street, Leicester Square, London, W. C.

Feb. 19. "Walter de Frece has given formal notice to Oswald Stoll of his intention to end the working agreement between them on March 31 next." Such is the news contributed to the press this week by an indiscreet official, on whom the wrath of his superiors descended tempestuously. They could not deny the statement—could only deprecate it as premature. The truth is, it has not the tremendous import which the uninformed allow. A rearrangement of the various vaudeville interests is imminent. Of this you have oftentimes been warned. Walter de Frece must certainly release himself from his present circumstance, and occupy a position of greater distinction. For this, the notice above cited is a necessary preparation. But it must not be assumed that De Frece's departure from Cranbourne mansions will set him in hostility to his allies. The truth is, the details of the new situation are still impossible of definition.

There was a breeze at the eleventh annual meeting of Moss Empires, Limited, which took place in Edinburgh on Tuesday, and the company is registered in the Scotch capital, for it was promoted there, and many of the original shareholders were Scotch. Edward Moss apologized for the reduced dividend, at the rate of five per cent. only. He said trade had been bad, and the competition of skating most injurious. But the financing of the company was sound, and he was hopeful. Oswald Stoll echoed Mr. Moss, pointing out that their undertakings had earned \$350,000 more during the second five years of amalgamation than during the first five years.

George Gray, the "fighting parson," headed the opposition. He alleged that the dominant directors had made enormous profits out of the promotion of the company, that the offices were managed extravagantly, that nominal "managers" were no more than office boys in evening dress, that particular agents were invidiously encouraged—and so on. Other critics complained bitterly of Oswald Stoll's interests in opposing companies, and compared the remarkable prosperity of the Coliseum with the very moderate success of the Hippodrome. A committee of inquiry was proposed, but abandoned on Edward Moss' stout assurance that he would treat this as notice to quit. Oswald Stoll, however, denied George Gray's statements, which he said were due to anger because Gray's sketches were no longer acceptable to the Moss booking offices. He declared that his association with other companies was beneficial all round. On a vote the directors easily carried the day.

News that Leo Derenda and his assistant, Green, sunk in the General Chantry, wrecked off the Coast of Algiers, has been received in London with deep regret. Derenda was well known here, and much liked. It is but a few weeks since he appeared at the London Coliseum. For years he had made his headquarters in London with the writer, and he was located by the address, 14 Leicester Street, London, W. C. On his body.

Marie Lohr has achieved the distinction of a play "specially written" for her. Frankly, I am afraid it overweighs the young actress. Michael Morton is probably responsible. He has always been in her impresses by her performance in "The Newcomers" at His Majesty's Theatre, he insisted on her employment in "His Wife," at the Haymarket, and so made her the talk of the town. But she cannot carry the weight of a whole comedy on her slender shoulders, and this is what she is asked to do in "Tantalizing Tommy," which was produced at the Playhouse on Tuesday. There is a part of a certain importance for Cyril Maude, and another for Kenneth Gordon.

Tommy was the wayward daughter of a millionaire. On a motor trip she was wrecked near the vacation cottage of Jimmy Cottenham, a stuffy young government official, and his friend, Harry Killick, an impulsive young artist—the characters are undertaken respectively by Cyril Maude and Kenneth Gordon. Cottenham was frankly disturbed and annoyed by the intrusion of the damaged motorist. Killick thought it fun. When Tommy saw the distressing effect her visit had on Cottenham, the spirit of mischief waxed within her. She retarded the repair of her motor, she boldly seized Jimmy's bedroom, borrowed his pajamas, and "conned" him for all she was worth. When he fled to town she followed him, nor would she represent in her prank the solemnity of his office. Diffident Jimmy was at last compelled to take a high hand in self-defense, and when he had, at length, overcome the masterful Miss, he found that he was deeply in love with her—a sentiment which she warmly reciprocated. Marie Lohr, as the critics remark, is just called upon to "be herself." The result is monotony which a more experienced actress would contrive to vary. None the less, "Tantalizing Tommy" is a popular success. Marie Lohr is sufficiently a vogue to carry it a long way. Michael Morton had the direct collaboration of the French dramatist, Paul Gavault, in writing "Tantalizing Tommy."

Ellen Terry was an attendant at the first performance of "The Climax" at the Strand Theatre. A box of chocolates fell on her, in a shower, from the circle. She promptly distributed them among her neighbors, who produced pens and pencils and made her autograph their programmes in memoriam. Midge Titherage, a clever actress, daughter of the well known G. B. Titherage, and Charles Quartermaine, who plays Don in the comedy of that name, are to be married next month.

Edward Compton played the part of David Garrick for the six hundredth time on Monday. A man has been remanded on a charge of stealing a bronze vase from Ellen Terry's garden at Chelsea. Her husband, James Carrow, chased the scamp down the King's Road.

On Tuesday the Sicilian Players open at the Lyric Theatre, with Grasso still for their leading man, but with Signora Braggia in the stead of Mimi Aguglia.

Charles Frohman quickly concluded that he would not waste "The Climax" on the series of afternoon performances originally intended. On Saturday next, accordingly, E. J. Locke's play is to replace "Smith" at the Comedy Theatre. Marie Doro was completely prostrated on the voyage from America, but is recovering. Charles Frohman declares that he will have another dash at an ocean performance, with Charles Wyndham and "The Moloch."

Queen Alexandra went to see "The Blue Bird" at the Lyric Theatre.

H. B. Irving says that an actor unskilled in the use of his hands can by careless movement absolutely contradict his speech. Beerbohm Tree denies the rumor that he is to play "Chatterbox" at His Majesty's Theatre. Still, he would not be unwilling to accord this much talked of play the hospitality of the theatre.

Irene Desmond, lately appearing in "The Merry Widow," was on Tuesday married. Sir Richard Levinge, a rich young Irish baronet.

James Welch is to lecture the members of

the O. P. (Old Players) Club, on "Fools," tomorrow.

Herman Vezin, the old actor, is again very ill. George Graves has been re-engaged by Arthur Collins, for Drury Lane pantomime. But so far no arrangement has been made with Wilkie Bard.

Jesse Sparrow, who did much to popularize vaudeville in the London suburbs, and who was most recently associated with the Empire, Camberwell, is in the bankruptcy court.

Arnold Bennett, an erudite and charming journalist, deprecates the habitual laudation of the French stage by enthusiastic English writers. Says he: "The serious young man of to-day in Paris only refers to the modern French stage with contempt. He is right."

Three days ended the ambitious season of Robert Hilton, at the Strand Theatre, which seems to be an unfortunate house indeed. Mr. Hilton's performance of Richeieu was greatly admired, but he explains that a gentleman who has promised to back him with \$70,000, unexpectedly failed him. The band seems to have got wise to the situation, and insisted on its wages from the nightly receipts. But the company was left.

Arthur Collins, who is skilful at St. Moritz, has commissioned Cecil Raleigh and Henry Hamilton to do the next Autumn drama for Drury Lane.

Forbes-Robertson has arranged the cancellation of his immediate English dates, and Edouard Espinosa, a fine dancer, the son of Leon Espinosa, the last of the historic male dancers, is exploiting a troupe of English born and English trained dancers, by way of a protest against the monopoly accorded to Russians in respect of operatic dancing of late.

Ethel Irving promises a revival of "The Way of the World." Congreve's old time comedy, in which, as Millington, the actress marked her emancipation from musical comedy.

Ola Humphrey, an actress well known in Australia, is to appear at the Palace Theatre on Monday, in a sketch by Michael Morton, adapted from the French *Le dîner chez ma mère*. Its heroine is the famous wit, Sophie Arnould.

Polaire, who created "Ma Gossie" in Paris, is due at the Palace shortly.

Caryl Wilbur is making quite a hit at the Empire, Holborn, with his sketch, "61 Prospect Street."

At the Coliseum the act of the Kramers has been received throughout the week with vociferous applause.

Next week we see the Great Raymond at the outlying Strand.

Huntley Wright's performance of that pathetic playlet, "The Little Father of the Wilderness," has been much liked at the Coliseum.

To-night Covent Garden opens with a performance of Strauss' much talked of operetta, "Elektra." Thomas Beecham, the millionaire dramatist, is running this season of opera, and personally conducting it.

Some locations next week: Seelye and West at the Rhodessa, King's Theatre, Manchester; Splissel Bros. and Mack, Hippodrome, Ashton; the Rexos, London Hippodrome; La Sylph, Empire, Newcastle-on-Tyne; Victoria monks, Empire, Sheffield; Ross and Lewis, Empire, Daresbury; Daisy Jerome, Empire, Birmingham; Alice Raymond, Empire, Liverpool; Lady Tree, Empire, Glasgow; Moran and Wiser, Empire, Newport; Chung Ling Soo, Palace, Leicester; the Great Lafayette, Empire, Edinburgh; Frank and Len Latona, Empire, Bradford; the Great Raymond, Empire, New Cross; Paul Cinquevalli, Empire, Hackney; Heeley and Meely, Empire, Shepherd's Bush; Els and French (the Vampire Dance), Empire, Shepherd's Bush; Lotie Bellman, Empire, Ardwick; Goggin and Davis, His Majesty's, Wallisall; Clarice Mayne, Palace, Huddersfield; Eugene Stratton, Palace, Blackburn; Ella Shields, Paragon and Oxford; Millie Payne, Oxford and London; Gilbert Girard, the Oxford; Conn and Conner, Cambridge.

Pitot blew into THE CLIPPER Bureau on Monday, and easily contrived to employ three languages in saying "How do you do."

Skating ceases at Olympia this month, but Crawford and Wilkins have arranged to take over the building next year.

Alf. Meers is rounding off the Stoll tour. Then, with his two assistants, he sails for South America.

Graham, the human marionette, is quite a hit at the London Empire.

Skating is over for the season at E. H. Bostock's Glasgow Zoo, which is now occupied by brother Frank Bostock's jungle.

La Milo, the *posseuse*, who is in a police tangle just now about a parcel of diamonds she protests that she has a good defense, will open at the London Pavillion on Monday. Her old associate, Cruickshank, the caricaturist, has re-joined her.

Hill and Whitlock looked in to-day to tell me they sail for America on Wednesday.

A resolution has been adopted by the London County Council, calling upon the proprietors of moving picture shows to conform to the rules formulated by the council for the Sunday shows. These insist on no personal profits to the showman, the idea being to confine Sunday shows to religious, educational and benevolent activity. The resolution is the first note in active warfare against the so-called electrical theatre, which have done a roaring trade on the Sabbath.

King Edward, who is staying at Brighton with his Jewish friends, the Sassoons, looked in at Barrasford's Brighton Alhambra on the occasion of a special performance for local charities.

No more than twenty-nine lions are to be offered for sale at the Bidel auction on Tuesday, including twelve lions, two royal tigers, two Siberian wolves, one male panther, one black male wolf, three male pumas, three female panthers, one male ape and two female apes. This is not a very remarkable showing for the premiere menagerie of France.

Blake and Amber sail for South Africa in May.

John L. Sullivan is a safe arrival in England.

Caryl Maude has commissioned Sydney Blow and Douglas Hoare to write him a wordless play, for the exploitation of Marie Lohr.

Winifred Emery is due at the London Hippodrome on Monday, with her "Peg Woffington" scene.

"Hello! London," the new Empire revue, is due this evening.

Harry Houdini advises me of a brilliant success in Australia, notwithstanding that many copies of his act had preceded him. When he is through he will come home for a holiday, crossing to England in the Fall.

Ike Rose is in town. He proceeds to Berlin early in the week.

The Marco Twins end their engagement at the London Alhambra to-night; then proceed on a tour of the provinces.

Carl Hertz notifies me that he will be engaged on the continent, at any rate until March 31.

Lewis Waller is employing for his Hippo-

Mr. Waller figures as a young doctor, who has been a bit of a failure at his profession, and whose despair is completed by the desertion of his sweetheart, constrained by her family to pledge herself in marriage to a wealthier man. All this he explains, likewise that he has used his scientific knowledge for the preparation of a potion, under the influence of which he must die at 4 o'clock to the minute. As the clock strikes, he dies—and his penitent lady love is "heard without."

Vesta Tilley sang "Jolly Gook Luck to the Girl That Loves a Soldier" to five thousand of them, at Chelsea, the other day. They sent her a monumental bouquet, inscribed "To Tommy's Idol."

Samuel Lloyd, so long associated with the Glasgow Pavilion, has gone over to Stoll's hall, the Glasgow Coliseum.

## THE MANHATTAN COMPANY.

Rehearsals of the Manhattan Company, which will support Mrs. Fiske, in the production of Ibsen's "Pillars of Society," have commenced at the Criterion Theatre, under the personal direction of Harrison Grey Fiske and Mrs. Fiske.

Preliminary engagements for this company show that the same high standard which has always characterized the organization will be maintained. The important part of Consul Bernick, a product of Ibsen's creative genius, will be entrusted to Holbrook Rinn. Another man who will add great strength to the cast will be Sheldon Lewis.

Saturday night, Feb. 26, marked the last performance by Mrs. Fiske of Edward Sheldon's play, "Salvation Nell," at the Broadway Theatre, Brooklyn. She has already commenced rehearsals of her company for the Spring season of Ibsen's "Pillars of Society," Hauptmann's "Hannele" and Schnitzler's "The Green Cockatoo."

Roster of Mrs. Fiske's Manhattan company: Holbrook Rinn, Virginia Klein, Gregory Kelly, Alice John, Edward Mackay, Mrs. Fiske, Cyril Chadwick, Henry Stephenson, Charles Riegel, Wilfred Buckland, T. N. Hefron, R. W. Tucker, Merle Madden, Sheldon Lewis, Mark Held, Florine Arnold, Veda McEvoy, Helena Van Brugh and Helen Fulton. The company will open in New York at the Lyceum Theatre on Easter Monday.

The lower boxes were occupied by Ethel Barrymore, Billie Burke, Blanche Ring, Maxine Elliott, Charlotte Walker, Anne Crawford Flexner, Francis Wilson, William Gleason, Fred Zimmerman, Jr. and William Jefferson. Among those in the orchestra seats and balcony were: Hattie Williams, Helen Ware, Louise Koch, Florence Reed, Julia Marlowe, Dorothy Donnelly, Vincent Serrano, Ralph Devereaux, Edmund Breece, E. H. Sothern, Jack Barrymore, John Mason, Forbes-Robertson, members of the companies of "The Dollar Princess," "The Arcadians," "Seven Days," and of the supporting companies of Francis Wilson, Ethel Barrymore and Billie Burke, and others.

At the end of the third act Mr. Collier made a curtain speech, in which he said: "Ladies and Gentlemen—I can't make a speech, and I don't want to, but I want to thank you all for being here. I want to thank Mr. Frohman, Mrs. Flexner and Mr. Harris; I want to thank the entire company, all the stage hands and everybody—except the orchestra."

"I know these things are awfully hard to start, but now it is started, and I know it is going to be a success, because you have all responded so beautifully. There is, I think, \$904, with no expense at all. And I am willing to put the balance and make it an even thousand. I know if you will all do it—I mean if you will go ahead and give your special matinee, the plan will be a big success. Now I've done my part and I can go and see them as I don't have to worry. I know you will all be pleased to know that there is that much money in the house for a rainy day—a Tuesday matinee and a rainy day. Thank you."

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Harper, Smith and company are colored entertainers, singing their own compositions. The song, "Gee, but Ain't America a Grand Old Place," never fails to get an encore at every performance.

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The "Uncle Dan" Co. is still touring the West. The "Along the Kennebec" Co. opened July 28 last year, and the "Joshua Simpkins" ran continually for a year, with the loss of only three days.

## WILLIAM COLLIER'S MATINEE, IN AID OF THE ACTORS' FUND.

William Collier, on Tuesday, March 1, gave his promised professional matinee at the Hudson Theatre in aid of the Actors' Fund. The matinee was the fulfillment of a long felt wish of Mr. Collier's, first expressed in a speech at the Garrick Theatre last year in these words:

"If ever star now in this theatre will give a professional matinee some time during the next season, charging the regular scale of theatre prices instead of giving the tickets away, and then turning over the proceeds to the Actors' Fund, we shall in one season and forever relieve the long suffering public of at least the principal, though the most deserving, of charitable benefits."

As the result of Tuesday's matinee it is said that the giving of special performances for which professionals shall pay, to increase the resources of the Actors' Fund, will from now on be a frequent happening.

Mr. Collier's matinee of "A Lucky Star" was magnificently attended. Despite the rain and the unusual day of the week chosen for the event, the matinee netted the Actors' Fund a round thousand dollars. Mr. Collier acted "A Lucky Star" as he had never acted it before, interpolating freely and wittily, and keeping the well filled house in continuous roars of laughter. The only professional people who refused to contribute to the matinee were the members of the orchestra, who declined to volunteer their services.

The lower boxes were occupied by Ethel Barrymore, Billie Burke, Blanche Ring, Maxine Elliott, Charlotte Walker, Anne Crawford Flexner, Francis Wilson, William Gleason, Fred Zimmerman, Jr. and William Jefferson. Among those in the orchestra seats and balcony were: Hattie Williams, Helen Ware, Louise Koch, Florence Reed, Julia Marlowe, Dorothy Donnelly, Vincent Serrano, Ralph Devereaux, Edmund Breece, E. H. Sothern, Jack Barrymore, John Mason, Forbes-Robertson, members of the companies of "The Dollar Princess," "The Arcadians," "Seven Days," and of the supporting companies of Francis Wilson, Ethel Barrymore and Billie Burke, and others.

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CARYL WILBUR TICKLES JO

## THAT'S WHAT THEY ALL SAY

NEW YORK CLIPPER—Allow me to say a word of praise for your beautiful Anniversary Number. Last number, as I thought, was about the limit, but this number has it beat to a foam, which surely is saying a lot. How do you do it? Surely you won't try to beat this one. I am still reading it, and I just can't make my eyes behave. To say the least, it's a gem. Hoping to be with its next birthday one of the happy readers, I am, yours very much, friend, and professional ally, BILLY BRIGGOT, Manager Metropolitan Theatre, Youngstown, O.

N. Y. CLIPPER—Accept my compliments on the Anniversary Number, being the nicest and most unique issue you have yet published. Sincerely, MISS OLLIE JACKSON, en route Jack Johnson Co.

A word in behalf of the Anniversary Number of THE CLIPPER—"marvelous." Yours truly, DE ROSE & RUTHERFORD.

Your Anniversary Number has arrived, and it is a gem. Everyone that knows THE CLIPPER and who is there that does not know "The Old Reliable"—knows what to expect in the Anniversary Number, and are never disappointed. "The Old Reliable" leads in everything. May it always continue. T. M. BROWN.

I received the yearly edition of THE CLIPPER, which is a magnificent number—the most elegant of that good paper that I have ever seen. In fact, it would be hard to express my admiration of it as an illustrated paper—every page executed in a style not to be equaled. PROF. W. J. L. MILLER, to his son, Bertram.

Though the date of your paper is rather old when we receive it, we enjoy it very much for its newsy qualities. MR. AND MRS. JOE ALLMON, Seattle, Wash.

THE NEW YORK CLIPPER—I am just in receipt of your Anniversary Number, and after glancing over its many pages, I can't help writing you these words of congratulation. It is the best and most complete issue I have ever seen in the way of a theatrical paper. I desire to wish you all kinds of success. I am, yours friendly, HENRY N. LEVY, Vicksburg, Miss.

THE NEW YORK CLIPPER issues today its fifty-seventh Anniversary Number. It is packed with interesting material, including a history of John Brougham and the story of the origin of minstrelsy.—Chicago Daily Journal.

THE CLIPPER—I think it only right that I write you regarding the advertisement I have had running in THE CLIPPER for the past month, calling attention to our uniform department. The results have been extremely gratifying, and judging from there turns to date, THE CLIPPER has proven itself to be the very best medium I ever have used to advertise my business. Returns have been coming in from all over the country steadily, and from a most profitable class of business. Yours very truly, JOSEPH A. RUSSELL, the Russell Uniform Co.

London, Feb. 17, 1910. THE NEW YORK CLIPPER—I have been intending for some time past to express my thanks and appreciation of the kindness and consideration shown me, a stranger in the country, upon the occasion of my first visit in Germany, by your very courteous representative, Mr. Richards. I shall ever feel grateful to THE CLIPPER. Very truly yours, CARYL WILBUR.

Casey, Ill. NEW YORK CLIPPER, N. Y.—Gentlemen: Just received a copy of your Anniversary Number. Accept my congratulations. It certainly is a hummer—a worthy keepsake. Very truly yours, H. H. BUDD, Mgr. Beggar Prince Opera Co.

Martinsville, Ind. Feb. 21, 1910. Gents: Your Anniversary Number eclipses all your previous attempts at getting out a number De Luxe. May you see many more returns of your natal day. TODD & FREIS' Musical Comedy Co.

THE CLIPPER CELEBRATES. The famous old NEW YORK CLIPPER is celebrating its anniversary in sumptuous fashion. The current issue (Feb. 10) is the most pretentious number ever sent out by a theatrical publication. It ushers in the fifty-eighth volume of a weekly that still flourishes without a near-rival in its peculiar field. THE CLIPPER'S advertising medium is taxed to the limit in this special number. Altogether, the favorite weekly, in its anniversary offering, reaches a very high mark in stage journalism.—BOSTON IDEAS.

I want to compliment you on your fifty-seventh Anniversary Number. They get better every year. J. L. TEMPEST.

Galveston, Texas. Mr. Editor: Anniversary Number received. Bigger and better than ever. May THE OLD RELIABLE live forever. Very truly yours, GEO. M. ABBOTT, Correspondent.

THE CLIPPER Anniversary Number is a crackerjack. JOHN P. HOGAN.

The Anniversary Number was sure a splendid one, but THE OLD RELIABLE always has the best at all times. GORDON McDOWELL.

Editor NEW YORK CLIPPER. Dear Sir: I am a constant reader of THE CLIPPER and would not let a week go by without one. It's the only theatrical paper. Very truly yours, JOE ELLIS.

We wish to extend our congratulations on the well issue of the Anniversary Number. It is the best ever. We are well pleased with our cut, and wish you a continued success and long life for the Old Reliable. Very truly yours, BARTO AND McCUE.

Your Anniversary Number of THE CLIPPER was certainly a credit to the profession for reading matter and neatness. When you say CLIPPER you say all. Yours professionally, J. J. McGUINESS, Oakbrook, Wis., constant reader for eighteen years of the RELIABLE.

## Vaudeville and Minstrel.

TOM GRIMES AND COMPANY report a successful tour, and will continue with the same act, after a short interruption. The new organization will consist of four people.

A. C. WILSON, of the Wilsons, writes: "My wife and I closed with C. B. Reno's 'Uncle Dan' Co. Feb. 13, at Mt. Pleasant, Utah, after a season of twenty-five weeks, during which time our act and my wife's dancing was a big success. I am at present under the doctor's care at his home in St. Paul, Minn., for nervous prostration. Trust to be able to be about again in a few weeks, as we open on Paul Goudron's time in April. The Anniversary Number was a beauty. Sorry we didn't get our ad. in, but sickness prevented our doing so."

OLLIE JACKSON, the "University Girl," writes: "I am meeting with great success throughout the West, with the Jack Johnson Show. I have postponed my European trip to accept offers on this side. The Anniversary Number of CLIPPER is the best yet."

BERT RALTON, for the last seven years a partner of the musical team of Woods, Ralton and company, the "Musical Marines," has left that act, and has formed a new act, ship with Lullie, of the Lullies, of the La Tour Sisters. They are now appearing in a new original comedy, musical and singing act, and will be known as the Ralton-La Tour Musical Duo.

The team of Floyd and Russell, Malden, Mass., last week. Miss Russell's singing was especially well liked, and her elegant costumes were the cause of much favorable comment.

THOMAS J. CARROLL, a handcraft expert, requests us to state that he is a patient in the Harbin Hospital, at Rome, Ga., and is entirely destitute of money. He appeals to the profession for assistance.

KENNO AND HILDERHA, who have just finished five weeks on the Griffin circuit throughout Canada, open on the Gilmore time, week of March 7, at the Variety, Buffalo, with ten weeks to follow.

FAGAN AND MERRIAM write: "After playing fourteen weeks of the new 'Grand Vaudeville' time for Ed. Kelley, National, and John J. Coogan, we opened in Montreal and Quebec for three weeks, after which we opened on the Griffin Canadian circuit at Toronto. This makes our sixth week on this time, and our act is a big success everywhere we play. We have ten more weeks to fill on the Griffin circuit, before we take a lay-off on our farm at Shirley, Mass., thirty miles from Boston. We have lately added some new and up-to-date stuff to our act, making it an act of real merit. We expect to open on the vaudeville show about April with band and orchestra, and a company of fourteen people. This has been a very prosperous season for us so far."

JOE HARDMAN, who played the Bowdoin Square Theatre, Boston, recently, writes: "At my opening on Monday night, my act was applauded so strongly that I was obliged to 'beg off' at its conclusion."

THE NAFTZGERS are playing the R. J. Weber time through the week of March 7, at the Naftzger's, and report meeting with success in their new sketch by Fred J. Beaman, "Mrs. Mallory's Reception." The singing of Miss Vivian and Edna Hunter-Naftzger is a feature of the act.

THARDO's dog and monkey act joined the Kelly Vaudeville, after an engagement of five weeks at the Casino Theatre, Albany, N. Y., was called home owing to the illness of his mother in Glens Falls, N. Y. He will resume his bookings as soon as possible.

BABER AND PALMER write from Ogden, Utah: "We are meeting with big success in the West, with our new act, 'King,' the acrobatic dog, is still our feature."

GILDAY AND FOX write: "We recently finished a successful tour on the Inter-State circuit, where our act proved to be the best of the season. We are booked solid on the Western Vaudeville Association time for the remainder of the season. Our act, 'Cohen and his Ward,' is meeting with great success wherever we play."

USA. HERMAN, formerly a southerner with "For Her Brother's Sake" Co., joined the Williams Trio on Feb. 7, and reports meeting with big success on the William Morris circuit.

NORMAN HILYARD and Nellie Hopper are booked solid with their comedy sketch, "Who's to Win Her."

BERT AND FLO JACKSON report meeting with gratifying success through New England. Week of Feb. 28 they played at the Dewey Theatre, Gloucester, Mass., with the Drexler Theatre, Everett, and Austin & Stone's, Boston, to follow.

LA SERIDA informs us that she is meeting with success everywhere with her serpentine and toe dancing.

EDNA JULIAN, International dancer, who is now playing the Hodkins time, reports meeting with success.

THE MARCO TWINS were featured on No. 6 on the programme of the Alhambra Theatre, London, England, in January. They have issued a novel series of cinematograph effect pictures, which are enclosed to THE CLIPPER with the programme.

GRACE COURTLAND TRACY will sail for Stuttgart, Germany, in May, and will take Master George Courtland Tracy with her to keep him at his studies in his violin at Leipzig Conservatory. Little Margie and Mamie also sail with her.

ELLSLEY, OTTIE and ELLSLEY write: "Our act is going big in Texas, and everyone likes it. It will be some time before we get back East."

JACK BALL writes: "I am in my sixteenth week as comedian with the Manhattan Stock Co. I have painted new scenery for my new black face act, in which I am to open May 1 on the Butterfield circuit. I received forty letters from my recent \$2.80 act."

THE OZAVS have just finished a successful season of thirty weeks on Geo. H. Webster's circuit. They were obliged to go home to Buffalo, N. Y., on account of Mrs. Ozav having an acute attack of appendicitis.

NED NELSON writes after two years of success, under the name of Ned Nelson and company, in the comedy playlet, "His Last Game." I will again work single, introducing a new monologue, in one, using for a finish my character song success, "The Pawnbroker."

FRITZ SULLY, yodler and dancer, writes: "I have not rushed into print lately, as I have been the busy bee playing dates, nevertheless I must certainly take off my hat to the Anniversary Number of THE OLD RELIABLE. It's a sure enough crackerjack, and here's hoping that the good old CLIPPER may live to the end of time and then some. I have been working alone lately, doing a new Dutch act, with much gratifying success, having just closed nine weeks on the Michigan Association time. I have a new act in preparation, entitled 'The Lady Minstrel'; or, Ten Nights in a Stock Car. I will be assisted by my wife, Marie Dupont, violinist, and Jay Marinetti, the pianist."

AN UNSIGNED COMMUNICATION states that William D. Plunkett, son of Dick Plunkett, comedian, and brother of Marlow Plunkett, of the team of Plunkett and Ritter, died Feb. 28, aged twenty-five years.

E. WILCOX and MARIE GILMORE, in "Some More Nonsense," report meeting with grand success, and have plenty of work ahead. They have played twelve consecutive weeks. The material in the act was written by Thos. Gray.

## World of Players.

MARTIN & KNOX, managers of "The Slowest Guy in Town," write: "This production opened Feb. 27, and will play all principal cities to the coast and back. Next season we will play Eastern time. Hilde World, who is to play the title role of Toby Deane, has a part similar to the one of Andy Markoe, in 'A Homespun Hero,' in which he was so successful. Others in the cast are: Marion Conway, Vera Smith, Elizabeth Freid, the Kaiser, Hilde World, Harry Roberts, Val de Vernon, Frank Allen, Lester Hillard and Hilton Ford."

NOTES from "Pair of Country Kids" (Western), H. W. Link, manager.—Business has been much better since the first of the year, and is steadily improving in spite of the Lenten season. The company is booked solid until May 15 in the best time in the Middle West, after which we close for the summer, opening our next season about Aug. 20. We will play over the same territory next season, return dates having been booked everywhere. The cast remains the same, with one or two exceptions. Roster: H. W. Link, manager; H. K. Grout, advance agent; C. A. Parker, musical director; Carter Edwards, Clarence Adams, Richard Wolf, Johnny Fenwick, Lou Morris, Carrie Graham, Myrtle Mae Williams and Marion M. Edwards.

FRANK MONROE, who plays the detective in "Alias Jimmy Valentine," has rented a fifteen-room house at Red Bank, N. J., which he and ten of his fellow-actors will occupy next summer.

SYDNEY ROSENFIELD announced last week that he had signed contracts for the translation of his play, "Children of Destiny," into German. It will be produced in New York this Spring with a prominent German actress in the leading role.

A PLAY BASED ON E. P. ROE's novel, "He Fell in Love With His Wife," will be produced next season under the direction of Gus Bother and Robert Campbell. This is said to be the first of E. P. Roe's works to be put on the stage.

FREDERICK A. BIGELOW and HAZEL STEVENSON, two prominent members of the Young-Adams Co., were quietly married Feb. 17, at Chatham, N. B., by Dr. Forsyth, rector of St. Paul's, in the company of the only ones present. A reception was tendered Mr. and Mrs. Bigelow after the performance, when many handsome presents were received. Mr. and Mrs. Bigelow will continue with the act.

DELROY O'CONNOR Co. will open a stock engagement at Port Arthur, Ont., Can., week of March 28, for an indefinite run. The company, we are informed, will be one of the strongest in Middle-West Canada. Myrtle Delroy, the attraction, will be headlined. Twenty-four people comprise the company. Musical comedies, comic operas and burlesques will be presented. The company is under the able direction and management of Eddie Delroy.

H. SULLIVAN, business manager of O. E. Wee's "County Sheriff" Company, writes: "This company is meeting with big success in the middle West. Texas Kid, who is considered one of the best larrikin throwers and backstabbers, joined the company last week. The company is strong in its own line, anything from a rabbit to a wild steer. The cast remains the same as when we opened in Middletown, Can., Aug. 28. We are booked up to the middle of May, making a nice long season for the performers. I had the pleasure of seeing one of Mr. Wee's other attractions last Saturday, at Elgin, Ill., but did not arrive in town until the matinee was well letting out, and from the size of the attendance I guess it was a sell-out. Meeting Mr. Wee later, I said: 'Well, I guess you have a lot to show me, and to-night, will prove whether they like your performance or not.' About 7:15 I was greatly surprised to see three or four hundred people waiting for the box office to open, and it looked like the good old days, which I hope will return soon."

Impressed by the performance of "A Girl of the Mountains," it is a very pretty story of mountain life, well told, and by a good cast. Miss Price, in the leading role, is very clever, and "hears her audience" every moment she is on the stage. "A Girl of the Mountains" is a sure winner."

BERTRAM MILLAR closed with the stock company at Watertown, N. Y., and has returned to New York.

HAZEL STEVENSON, his twenty-eighth week with Rentfro's Jolly Pathfinders Co., playing all the principal places. The company numbers thirty people.

NOTES from the Henry Family Theatre Co.—We began our twenty-first week Feb. 21, and with the exception of the two weeks' trip down State, have little to complain of. Jim Gannon was obliged to go to a hospital to have his throat treated, being away from the company for about two weeks, but is back again in fine trim. Malcolm Clifford and Billy Gibson joined the show last month, adding to its strength. Business is good in spite of snowdrifts. Next week we go to Brushton, N. Y.

HARRY H. ZIEROW writes: "Next season I will present a new play, entitled 'Spitfire,' a true story of the Great Arizona Round-up. It is one of the best plays of the West that has appeared for a great many years, a play that stirs the pulse like the best of galloping hoofs."

WILFRED BUCKLAND, art director for David Relasco, has been engaged temporarily by Harrison Grey, Flak, to design the scenery, costumes and accessories to be used in Mr. Flak's productions of "Pillars of Society," "Hannele" and "The Green Cockatoo."

NOTES FROM THE BURTON BIG DRAMA—We are enjoying a nice business up here in the far North and some of our people are going into the land business. Manager Burton Inson has filed on 320 acres, Sam Reed the same, Tom Hurley 320 and Harry Lester 160, which will prove a good investment, as this country is settling rapidly.

The roster is the same with the exception of Mrs. D. S. Redfield taking the place of Muriel Dawson. We open our tenting season in the Dakotas in May, with a strong two car show, and a feature will be made of the band and orchestra.

ARMAND MELNOTTE AND COMPANY, in "A College Actress," had to lose three nights last week, while playing the West End Theatre at Unlontown, Pa., owing to the illness of Horace Kerlin, who had a severe attack of grippe, which was successfully treated by a doctor, thus preventing Mr. Kerlin from losing any further time.

BLANCHE BRYAN and Mome Streeter are scoring a success with the Crane Stock Co. Miss Bryan, our informant states, is one of the most talented and versatile leading women in stock to-day, and Mr. Streeter, with his comedy and original musical numbers, is one of the big hits of the show.

NOTES from Trousdale Bros.—These well known Western managers have leased the Western rights of "Salvation Nell" (the place in which Mrs. Fluke recently closed in) for the coming season, and will produce the same about Sept. 1. These managers have made a big financial success of "The Man on the Box" this season, and are rapidly coming to the front. "Salvation Nell" will no doubt be a great winner. The production will be mounted with elegant scenery and equipments, and will carry a company of forty people. They will also have three companies playing "The Man on the Box," also their very popular stock theatre, the People's, located in Cedar Rapids, Ia. Boyd R. Trousdale will be seen in "Salvation Nell," as Jim Platt.

## CALL FOR

## Howe's Great London Shows

All people engaged for the above Show acknowledge receipt of this Call by mail or wire, and report not later than March 25. Show opens Jacksonville, Fla., March 28, 1910. Musicians address A. R. Wheeler, Caldwell, Ohio. Side Show People and Colored Band address J. E. Ogden, Jacksonville, Fla. Four, Six and Eight Horse Drivers address Jack Kent, Jacksonville. Canvasmen and Seamen address Harry Sells, Jacksonville. Property men address Owen Bradley, Jacksonville. Cooks and Waiters address Edward Garland, Jacksonville. Car Porters and Boys for Dining Car address Fred B. Holmes, Jacksonville. Animal men address Wm. Henderson, Jacksonville.

PERFORMERS FOR BIG SHOW AND ALL OTHERS ADDRESS JERRY MUGIVAN, Howe's London Shows, Jacksonville, Fla.

## Deaths in the Profession.

Vera Fedorova Komisarshesky, Russian actress, died at Tashkent, Russia, on Feb. 23, from smallpox, which she contracted in that city. She had made an engagement to appear at Tashkent and refused to cancel the same after smallpox became epidemic there. She visited the United States in 1908. Mme. Komisarshesky made her first appearance as an actress in the city of Wilno, in 1884. She steadily advanced in her profession in Russia. She came to this country the Spring of 1908 with her European company. She appeared on Broadway, New York City, but her productions there were a failure, and after a short tour through the East, she played at the Thalia Theatre on the Bowery, for a short time. During her visit here she appeared in Ibsen's dramas and in works by Tolstoy and Ostrovsky.

Albert Berg, about forty-five years of age, manager of Berg's Merry Girls, one of the acts on the Orpheum bill at Denver, Colo., died Feb. 7, dropped dead on the street near the theatre soon after he left the house where his daughters were playing. The spot where Berg dropped lifeless was but a few yards away from the theatre, and the six girls, two of whom were his daughters, had scarcely finished their act when he died.

Frank Mayon, in private life Francis A. Mahon, son of Mr. and Mrs. John P. Mahon, died on Feb. 15 at the home of his parents, 218 1/2 Fifth Street, Jersey City, N. J., aged twenty years. Until ten weeks before his death he appeared in vaudeville in his father's sketch, "Lord Miff." He entered the profession two and a half years ago, and since then appeared in vaudeville and musical comedy. He was talented and popular. His father, John Mayon, who survives him, was formerly with Frohman's "The Little Church" Co.

Geo. Sully (Geo. Bosh), acrobat, who died on Feb. 17, as the result of an accident, lived at 834 Trinity Avenue, New York. He started his career as an acrobat in 1898, and worked with the following teams: McGuire and Marion, Gourley, Sully and Gourley, Nelson, Nelson, Commins and Beattie, De Lina and Sully, and then formed the act called the Four Comrades, which finished a season with Barnum & Bailey's Circus and was playing over the Morris circuit when Sully met with the accident that resulted in his death.

Jacob Lutz, for many years auditor of the Lyceum and Lyric theatres, Buffalo, N. Y., died Feb. 15.

William B. Jarrett, a well known stage mechanic, aged forty-five, died in the California Hospital, Los Angeles, Cal., Feb. 12.

Will Hammer, an actor, died Tuesday evening, Feb. 8, at St. Luke's Hospital, Aberdeen, S. Dak., from dropsy. He was buried on Monday, 14, at Aberdeen, by the members of the Chase-Lister Co., with whom he had been connected since last June. He worked until the Saturday previous to his death, and was greatly admired by all his friends for his great cheerfulness while suffering. He had been connected with a great many well known companies. Previous to joining the Chase-Lister Co. he had been with W. F. Maup's attractions for two seasons. He is survived by a brother, Hal Hammer, who lives in Fresno, Cal.

James Maurice, whose name in private life was Thomas Holmes, at one time widely known as "the elastic skin man," who for years was connected with P. T. Barnum's show, died in the Carney Hospital, South Boston, Mass., on Feb. 24. He was forty years old, and was a native of Pawtucket, R. I.

Frank O. R. Hall, an actor, died at the Presbyterian Hospital, Allegheny, Pa., on Feb. 12, aged twenty-eight years. He began his theatrical career at the age of five years, with Sol Smith Russell's "A Poor Relation." He later went with Josephine, in "Rip Van Winkle." Mr. Hall had a fine baritone voice, and in his day supported many famous American singing stars. He was the only son of Maurice Hall, who survives him. He was a cousin of Banks Winslow, who was late Harry C. Edgerton, and a son-in-law of Mrs. Charles Del Vecchio, all professionals.

Clara Boyle, wife of Jim Dalton, and mother of Mrs. Terry Ferguson, died on Feb. 19, in Chicago, Ill., from heart failure. The Charles Boyle, who was Jim Dalton and Clara Boyle, Mrs. Dalton had been well known in the profession for thirty years. She was one of the first lady luck and wing dancers, and was considered one of the best jig dancers of her time. Interment was in the family plot at Kenilworth, Wis.

Leo Derenda and Green.—It is now pretty well established that Leo Derenda and Green are dead. A letter from THE CLIPPER's London correspondent says that the team undoubtedly went down in the ship General Chezy, wrecked off the coast of Algiers. Derenda was well known in vaudeville. A notice of the reported death of Derenda and Green appeared recently in THE CLIPPER.

Josie D'Arcy (Mrs. Robert Brooks), only sister of Margaret D. Meredith, of "Sail the Circus Gal" Co., died in Chicago, Ill., on Feb. 18, from pneumonia.

Chas. Dabney died Monday, Feb. 7, at his late residence, 1317 De Kalb Avenue, Brooklyn, N. Y., in his fifty-fourth year. He was well known as a gymnast with the big circuses and vaudeville shows.

James H. Johnson, of New York, property man for "Going Some," died in a Philadelphia hospital, from lockjaw, on March 1. He was the victim of a peculiar accident in Providence on Feb. 21. While packing a trunk, property men were accidentally discharged, and wadding from the weapon entered his hand. The wound was not considered serious, but lockjaw developed.

## OPERA HOUSE AT HOT SPRINGS RESUMES SUCCESSFULLY.

The old Opera House at Hot Springs, Ark., which has been refurbished, redecorated and rechristened the New Grand Opera House, was opened Sunday night, Feb. 20, to capacity business, by the Dubinsky Bros.' Stock Co.

The policy of the house is to make this company a permanent stock organization, and to change plays twice weekly, giving Saturday matinees at popular prices—ten, fifteen and twenty cents. The opening bill was "The Mansion of Aching Hearts."

## MEYER HARRIS PREPARING ACT.

Meyer Harris will put on his act in vaudeville next season, entitled "A Touch of East Side Life," written by Stanley Murphy. He will have a strong supporting company.

WHEN you start in the motion picture business, you want to get a "Standing Room Only" sign before you open your show, if you start with

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Write to-day for booklet giving full particulars and copy of the Edison Kinetogram.

## EDISON FILMS

Releases of March 15.  
FRUIT GROWING, GRAND VALLEY, COLORADO.—An industrial subject. No. 6,602. Code, VESTIGING, App. Length, 570 feet.

A MOUNTAIN BLIZZARD.—Comedy. No. 6,603. Code, VESTIGIO, App. Length, 425 feet.

Release of March 18.  
FRANKENSTEIN.—The most absorbing "silent drama" ever produced. No. 6,604. Code, VESTIGLO, App. Length, 975 feet.

Releases of March 22 and 25.  
A WESTERN ROMANCE.—(Dramatic). No. 6,605. Code, VESTILIUS, App. Length, 690 feet.

THE MAN WITH THE WEAK HEART.—(Comedy). No. 6,606. Code, VIOLIN, App. Length, 305 feet.

Release of March 25.  
THE SUIT CASE MYSTERY.—(Dramatic). Especially written by E. W. Townsend. No. 6,607. Code, VIOLONCELO, App. Length, 935 feet.

Released April 1.  
MICHAEL STROGOFF  
Julius Verne's dramatic story of the Car's faithful courier.  
A FILM EXTRAORDINARY.

Order display posters of these films from your Exchange, or the A. B. C. Co., Cleveland, Ohio.

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## MAGIC POCKET TRICK, FREE.

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## VIRGINIA STATE PENITENTIARY CELEBRATES WASHINGTON'S BIRTHDAY WITH VAUDEVILLE SHOW.

At the Virginia Penitentiary in Richmond, on Washington's Birthday, there was given a novel entertainment that served to make the day memorable for the 1,200 or more men therein confined. Superintendent Wood, in his endeavor to make the day a gala one for the men who but recently came under his personal charge, sought out the little dynamo, W. H. Thompson, electrical chief of the city, and asked him to arrange a complete entertainment. The latter wended his way to the Colonial Theatre, and through the kindness of Manager Ed. Lyons, was able to secure several motion picture films, young Carl Garrett to sing "I've Rings on My Fingers," with the illustrated slides; Louis Worth, Harrison Wolfe and Clarence Siegel, volunteers from the vaudeville talent appearing at the Colonial; Stage Manager Louis Myers to conduct the entertainment, and the popular Prof. A. Allen Franklin, the Colonial orchestra leader, who gladly rendered his services and presided at the keys in his masterly style, proving one of the features of the lengthy entertainment.

The prisoners themselves added a lot of fun. There is a collection of talent at the penitentiary there, and the men gave a complete minstrel performance, singing the old time minstrel lays and telling the under the time jokes, with all the necessary antics naturally expected of minstrel men. The entertainment was most unique of its kind, and led Superintendent Wood to express thanks to those responsible for it, saying earnestly that it was the finest treat the men under him had ever enjoyed.

F. A. REMICK, a composer, formerly musical director for Bratton & Leffer, later at Mozart Theatre, Elmira, N. Y., same capacity, opened New Portland Theatre, Portland, Me., Feb. 14, as director of orchestra, composed of some of the best men in New England, playing U. B. O. acts.

## THE NEW YORK CLIPPER

THE FRANK QUEEN PUBLISHING CO. (Limited)

ALBERT J. BORIE  
EDITORIAL AND BUSINESS MANAGER.

SATURDAY, MARCH 12, 1910.

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Address All Communications to THE NEW YORK CLIPPER, 47 West 28th Street, New York. Registered Cable Address, "AUTHORITY."

## THE WESTERN BUREAU

of THE CLIPPER is located at Room 505, Ashland Block, Chicago, Claude R. Erby, manager and correspondent.

## THE LONDON BUREAU

Located at 14 Leicester Street, Leicester Square, London, W. C. Henry George Hibbert, manager and correspondent.

## THE BERLIN BUREAU

Located at Mittelstrasse 23, Berlin, Germany, P. Richards, manager and correspondent.

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Brentano's news depot, 37 Avenue de l'Opera, Paris, France; Diamond News Co., 126 Prado, Havana; Manila Book and Stationery Co., 124 Escolta, Manila, P. I.; Albert &amp; Son, 137-139 King St., Sydney, Australia.

THE NEW YORK CLIPPER publishes only one edition, and that is dated from New York.

## QUERIES ANSWERED.

## DRAMATIC.

P. J.—Watch our route list. C. G. R., Fishkill-on-Hudson.—The Third Avenue Theatre was opened July 24, 1875, by August J. S. Berger, with variety performances.

L. C., New York.—Harry Lauder made his American debut Nov. 4, 1907, at the New York Theatre. We do not know how long he has been on the stage.

## CARDS.

A SUBSCRIBER, Cincinnati.—It is proper to send four kings and four queens at once. They count 240.

E. N., New York.—If the dealer looked at the three cards he drew before the dealing covered his error, the hand was, by the rules of poker, "dead." If he announced the error before he looked at the three cards he drew, he must discard one of his 7s, and then if his hand was best, the pot belonged to him.

## BILLIARDS, POOL, ETC.

H. D. J., Childress.—Not knowing the relative skill of the two players, A and B, it would be impossible to decide whether the odds of 50 to 25 would or would not be a greater handicap than a discount game between them.

## BUY PRINCESS, YOUNGSTOWN.

Paul Fitch and W. J. Hanitch have bought the Princess Theatre Building, in South Champion Street, Youngstown, O., the price paid being about \$20,000. The new owners will remodel the building and will give the theatre a seating capacity of 1,200.

The roof will be raised to the height of three stories, the entire interior will be remodeled, including the stage, which will be enlarged, and dressing rooms will be added which will allow for the accommodation of the larger vaudeville companies.

A new front will be one of the improvements, and a lobby will be an addition. The theatre will continue the presentation of moving pictures and vaudeville acts, but the latter will be of higher class and more in number for the one entertainment.

It is expected to fix the prices at 5, 10, 15 and 20 cents. The work of remodeling will be commenced in a short time, and will be completed in time for the early fall show season.

## HARRY DEAVES &amp; CO. WINNING THE WEST.

Harry Deaves &amp; Co., with his dramatic maudlin, is playing on Frank Q. Doyle's houses in Chicago at present, and is the headliner at every theatre. In most every case Mr. Deaves and his company are held over for the entire week. The act brings out tremendous round of applause, the maudlin are so cleverly manipulated. Next Feb. 23 the act was a headliner at the Willson Avenue Theatre with such acts as Willson and Stonecker, La Temples, Elsie Cressy and company, Three Masquerade Sisters, Windecker and his Travesty Band of Nine, Matthews and Matthews, Roy and Manning, and Heister Sisters.

The Denver Post recently said: "Probably the greatest novelty presented in vaudeville in Denver for several years is the act of Harry Deaves' Maudlins. These dolls have a theatre of their own, including orchestra on the stage. A burlesque on 'Uncle Tom's Cabin' is presented in a highly amusing fashion. It is really wonderful the way the maudlins act." Mr. Deaves will leave Chicago shortly, and play over the Sullivan-Conside circuit, and will be on Percy G. Williams' circuit in the summer.

## PHILADELPHIA'S OLDEST ELK DIES.

Joseph E. Jackson, the oldest Elk in point of age and membership in Pennsylvania, died on March 4, in the Elks' Home at Bedford, Va. He was in his eighty-third year, and was one of the original incorporators and the first exalted ruler, in 1871, of Philadelphia Lodge, No. 2, Benevolent and Protective Order of Elks.

He was well known to the old time showmen by reason of his connection with the old Ledger Job Print, which did considerable theatrical printing two and three decades ago.

## SUNDAY CLOSING IN NEWARK.

The sheriff of Essex County, N. J., has finally superseded the police of Newark and ordered all amusement houses closed on Sundays, beginning March 6, and it looks as if the Sunday performances were over for a while.

## CLEVELAND THEATRE, CLEVELAND, O., NOW A LOEW HOUSE.

The Cleveland Theatre, Cleveland, O., is now operated by the Loew Vaudeville and Moving Picture Co. The last melodramatic attraction to play the house was "The Chinatown Trunk Mystery," week of Feb. 28.

## A Glance at Acts New to the Metropolis.

BY HANK.

## Adeline Boyer, in "A Princess of Israel."

A slim, rather pretty woman, with wonderful eyes, is Adeline Boyer, the dancer, who made her New York debut at the American of Israel, and in its stage setting at least it comes up to everything that has been said concerning the production in advance. As a dancer Miss Boyer has suppleness and grace, and there is remarkable abandon in her gyrations and movements. But it is as an appeal to the sensuous that the act is especially aimed, as all these practically nude dances are, and Miss Boyer's gauze and sandals hide very little of her body. Her covering seemed to be principally sandals, and the dance is frankly a brazen one, with its story in pantomime of sexual passion. It is most regrettable that the depraved taste of what seems to be a thoroughly degenerate public should make it possible for such exhibitions to draw heavily where art in acting comparatively starved. One would think that men and women who have been satiated for years with the spectacle of female nakedness on the stage would finally awake to their own folly in patronizing it.

The scenery and stage settings are beautiful and convincing. "Quoting from the programme: 'The scene represents the roof of the royal palace of Prince Adonijah, a brother of King Solomon, commanding a magnificent view of the country surrounding Jerusalem.' The prince is discovered resting alone at sundown. A black attendant enters and begs an audience for an unknown prince and her maiden, who only arrive, and Miriam dances for the prince."

The dances shown were "The Mosaic Dance," "The Fascinating Dance," "The Dancer Dance" and "The Cymbal Dance." To those who claim to care for the "poetry of motion" they might appeal. It is safe to wager, however, that not one in a hundred views the exhibition with much regard for the "poetry of motion." About seven minutes were taken up, on the full stage.

## Caine and Odum.

Singing and piano playing of an unusually noteworthy character was contributed by Caine and Odum at the Plaza last week, the specialty being quiet, dignified and high class. A capital line of talk is delivered by the man, who does most of the singing and much of the talking, the young woman accompanying him nicely on the piano, and chiming in with the responses in a few minutes of repartee. The first song "What Pools These Mists Be," was the opening number, sung by the man while wearing a long red coat. It established the pair at once, and during the man's absence from the stage the girl played and sang cleverly. When the man reappeared it was seen that he was lame and walked with one crutch. In the talk which followed he made himself the butt of the jokes, and the material was new and good. Parodies on "Cubana Glide" and "Lonesome" were rendered, and "There's Really Nothing Left for Us to Do" was a bright closing number. The offering was entertaining and refined, and made a fine impression, judging by the applause. About eighteen minutes were taken up, in one.

## Glendower and Manion.

"A Christmas on the Comstock" was the title of a Western sketch which was played by Glendower and Manion at the Plaza last week. A very pretty and elaborate stage setting shows a cabin on one side of the stage, set in the mountains. In this cabin live a man and his daughter, and during the absence of the former the cabin is visited by a gambler, who has just won a thousand dollars from the child's father. The gambler is nicely treated by the youngster, and although he did not know the man he was with him he just won the money, he learns his identity when he sees the photograph of the child's father.

Moved to pity by the girl, he leaves the money when he takes his departure. The little piece is bright and to the point, and its story is well told, with a little humor in it to lighten things. The roles of the gambler and the girl were played convincingly. About twelve minutes were taken up, on the full stage.

## Claude M. Roode.

The opening act at Hammerstein's last week was contributed by a wire walker, Claude M. Roode, who can give cards and spades to many in his line and then beat them out. He appears in evening dress, and gets at his feats with a confidence that quickly shows him to be a past master in his line of work.

His walking within a large hoop was a taking trick, although there was nothing ordinary about most of his other "stunts." The stimulation of intoxication on the wire shown, and although it is not new here, any performer who can do it, and do it as well as Roode does, deserves all the credit he receives. Roode need never worry about bookings as long as he keeps his act so thoroughly up-to-date. About eight minutes were taken up, on the full stage.

## Nellie McCoy.

It is years since the McCoy Sisters, Nellie and Bessie, were together before the public, but theatregoers still remember what wonders they were as dancers even at "kiddies." Nellie showed at the American last week that she has lost none of her old time nimbleness of foot, and her efforts in that line brought her out for encores and bows galore. She sang three songs—"Slippers," "In Philadelphia" and "Kankie Land"—with a change of costume for each, and finished with an agile dance which completely captivated the house. She looked very pretty in her various gowns, especially in the first cousin to a "Phoebe Snow" costume, and sang creditably. About ten minutes were taken up, in one.

## METROPOLITAN BOOKING AGENCY BRANCHES OUT.

The Metropolitan Booking Agency has increased its business so that it is compelled to branch out into larger quarters, and will have several departments at 107 E. Madison Street, Chicago. It will also maintain the present offices at 59 Dearborn Street. J. W. Cox is ably assisted by Pat A. Henry, who is acting in the capacity of outside agent, and has just signed up seven new houses. Mr. Henry is well known to the profession, and the agency should be complimented in securing his services.

## COMEDY, CHICAGO, DOUBLES LENGTH OF BILL.

The Comedy Theatre, Chicago, Ill., has inaugurated a new policy, beginning Feb. 28, and instead of booking five acts and giving two shows an evening, it is running ten, giving but one show a night. Frank Q. Doyle is furnishing them with the talent.

## IMPERIAL CURTAIN CO. MOVES.

The Imperial Curtain Co. have removed their offices to the New Columbia Theatre building, New York City.

## Jack Harlow and Company, in "The Dickey Bird."

The audiences at the Majestic last week followed the story of "The Dickey Bird," a farcical sketch, played by Jack Harlow and company, with some show of interest, and laughed frequently at the bustling complications in which the characters were plunged. It appears that Dick is a young college student whose father has married again during the lad's absence at school, and when Dick returns he does not know his new stepmother, nor does she know him. The father has gone away on a little trip, and Dick fills the new wife up with all manner of fairy stories about things, and pretends to be a "friend" of the old gentleman. When the father returns his young wife amazes him with a quantity of "wind talk" along the lines of the conversation previously spun to her by Dick, in which a "dickie bird" and "reecer" figure. Dick finally reappears on the scene dragging a big wooden imitation of a bird, and the play falls. It is all very farcical, and consequently probability is thrown to the winds, but it served its laugh making purposes, and in its playing Mr. Harlow, as the father, had good aid in the youth and young woman playing the other roles. About seventeen minutes were taken up, on the full stage.

## The Strolling Players.

Sidney, James and company call themselves the Strolling Players, and in the motley of the old time wandering players the two men and one girl composing the act offered a very interesting and well rendered programme of songs, dances, whistling, and ventriloquism at the American last week.

All three appeared well equipped for the tasks they respectively assumed, one of the men in particular, the taller of the two, singing especially as a whistler and ventriloquist.

A song by the trio opened the act, the odd costumes and the outdoor set giving a picturesque appearance to the offering. Whistling and dancing followed, the smaller man and the girl doing especially creditable work in the dancing, the former being a clever acrobatic dancer, and the girl proving graceful. The taller man then had a brief show at ventriloquism with a small dummy, which was made to "talk" very naturally to the girl. A burlesque on "Romeo and Juliet," in song, finished the act, the trio getting some high class fun out of the travesty, and holding pleased attention with a catchy chorus that ran through the burlesque. The act was a winning crowd pleaser. It ran about fifteen minutes, on the full stage.

## Twenty Minutes in a Bathskeller.

At the Victoria Sunday, March 6, Ralph Edwards, Pete Murray and Harry Austin Tierney proved to the satisfaction of all who saw them that they have "the goods" in their new offering, "Twenty Minutes in a Bathskeller." This was the trio's first appearance in New York, and from the way the act pleased, it is safe to say that it will not be their last, for the specialty has all the qualifications of long life in vaudeville.

Ralph Edwards, the character comedian of the trio, got his songs over in fine style, while "Pete" Murray more than held his own. Harry Austin Tierney's piano playing showed the natives some real ivory toying, his rag-time melody and, in fact, all of his playing adding materially to the life of the act. This clever trio has selected some of the best songs of the season, and wind up by singing Jerome and Schwartz's new one, "I'm On My Way to Reno," doing the number in a novel way. They come on one at a time and sing a song, and sing individual verses, winding up with a verse by the trio.

## Joe Welch and Boys.

Joe Welch and his two boys were on the American bill last week, and although it is by no means a new act, the material used last week was in some instances new, and the entire offering was bright and up-to-date. James "Budget" Madison pleads guilty to writing it, and he deserves to be sentenced to write more monologues like it.

Mr. Welch makes his bid purely on his bid, and does no singing whatever—something unusual for a single entertainer. He is the same screamingly funny Hebrew, closing his act by gravely standing silent while he slowly draws a snuff-box from his vest pocket, takes a pinch of the powdered tobacco and then stalks silently off.

## The Musical Gordon Highlanders.

At the Colonial last week a musical trio calling themselves the Musical Gordon Highlanders made their first New York appearance. Their playing on several different kinds of musical instruments was exceptional, and the greatest credit to the specialty was hailed with every indication of genuine and hearty favor.

Opening with bagpipes, they pass to mandolin playing, and singing and dancing also take up part of the time consumed. The playing of climes is an especially pretty part of the offering, and a spirited and melodious finish brought them back for several bows. The act is worthy of continued American success. It occupied the full stage.

## Evelyn Sisters.

Two attractive girls, known as the Evelyn Sisters, opened the bill at the American last week with a neat little singing and dancing number, which was commendable for its satisfactory character, while being in no way out of the common path.

Both girls looked pretty in soubrette garb, and after a song they got down to the real "goods" of their specialty—the dancing. They were lively and got after the work as though they enjoyed it, which pleased the audience. About seven minutes were taken up, in one.

## NATIONAL THEATRICAL BOOKING ASSOCIATION OPENS NEW YORK OFFICE.

The National Theatrical Booking Association, of Boston, Mass., has opened large and spacious offices in the Long Acre Building, New York, with C. West Fraser as general manager. Samuel Peck is in charge of the New York office, and Mrs. Coogan has charge of the Boston office. The association books for fifty-two houses, and will send a representative over to Europe this summer, for acts.

## J. J. CORBETT IN CINCINNATI.

James J. Corbett received a splendid welcome from old Cincinnati friends during his Orpheum engagement. Julian Edginge, W. H. Thompson, members of John Drew's Co., and Corbett were guests at the Pen and Pencil Club's "doings" the 4th.

## MCINTYRE AND GROVE'S NEW ACT.

Wm. J. McIntyre and Hal Grove are presenting their white face eccentric act over the Orpheum circuit. They are this week at the Orpheum, Seattle, Wash. The reports of the act are very good.

## CHICAGO VAUDEVILLE NOTES.

Dorothy Vaughan, whose work in vaudeville has excited so much favorable comment around Chicago recently, has been engaged to take Annabelle Whitford's place in the aeroplane act to play the East. Miss Whitford will be seen on the Orpheum circuit. Miss Vaughan, whose work is along the same lines as that of Miss Whitford, excepting that she is more of a comedienne than singer, will play Chicago week of March 21. Pat Casey handles the act, and engaged Miss Vaughan on Thursday last week.

Sol Lowenthal left last week for a short stay in Texas. He has been working pretty hard lately, and during the trial of the Leuders &amp; Anderson case, was taken ill. His physician insisted upon his having a week's rest at least. He is looking after the White Horse legal business, together with his theatrical practice, and the work has been too hard for him. A week's rest is expected to put him in fine shape.

The Merry McGregors were seen at Sittner's for the week ending March 6, and a more pleasing act is seldom presented. Chas. Herman, the manager, has finished two other scenic productions for next season, and if they equal the Merry McGregors they will certainly prove popular hits.

Lee Mack and company are playing the Tinsle circuit in this vicinity, being booked by Charles H. Dontrick. They present a sketch, "The Rose and the Thorn," which is built along novel lines.

W. S. Harvey and company open on the Inter-State circuit on April 3. "The Red Parrot" is running very smoothly now, and its success at the outlying houses has been so pronounced that she has been given the choicest material for the season. It was written by Wm. M. Cressy and the title refers to a gold mine in which a gambling husband owned stock and a sudden rise in price gets him out of a bad hole.

McKee Rankin took occasion to observe, while playing at the Majestic recently, that theatre work is really the finest he has ever played. He stated that he had built the theatre, managed them, and traveled all over the world, and ought to know. The fine dressing rooms impressed him particularly.

Norm Kelley refuted the open show at the American Music Hall last week, and Warren and Brockway took her place after the first performance. The Farrell-Taylor Trio had some little trouble with Abe Jacobs, stage manager of the Majestic, and closed after the first show. The Faust Brothers took their place.

Frank Ferguson's Players presented "The Minister's Wife" at the Star for the week ending 6. It is the same sketch played by Minnie Dupont, a new, newly organized company, which is expected to go on Association time.

Herbert Lloyd is organizing a minstrel show which will open next August in England. It will be known as the British-American Minstrel Show, and will consist of a company, which is expected to go on Association time.

Johnny McGrail has opened a booking agency, and will look after fair and vaudeville attractions.

P. M. Brown is traveling through the South securing contracts to place fair attractions next fall.

The Illinois State contract, designated in theatrical circles as the "pay or play" contract, was upheld in the recent case against Leuders &amp; Anderson, who were held responsible for the salaries of acts contracted with although they lost control of the theatre.

Harry Fox (Mandel), of Gilday and Fox, was divorced Dec. 31, from Luella Smith, who is with the Behman Show. The grounds were desertion.

Watson and Dewar are now playing the William Morris small time in the Middle West.

Johnson, Marvel and Mike open on the Kith circuit at Cleveland, O., March 21.

Florence Bindley's date at the Majestic has been changed from March 14 to March 21. Elbert Hubbard will headline the bill March 14, and the goes to Milwaukee that week, and plays the Majestic the week following.

Prof. Hermann, the comedy magician, is on the bill at the Haymarket this week (March 7), and his work is gaining much laughter. He has been playing Association time for twenty weeks, and has proved a bit wherever he goes.

Signor Trovato returned to the Star this week, after being sent there week before last. He had six days open, and Charles E. Kohl Jr. booked him for a return date as soon as he learned of it.

## ANOTHER THEATRE FOR BURLINGTON, VT.

T. H. Murphy, owner of the Sherwood House, Burlington, Vt., has begun the foundation for a four story brick and steel fireproof building on Cherry Street, that city, adjoining the hotel on the West. The ground floor will be occupied as a theatre, with a second story ball room, and the two upper floors will be finished off with rooms to be used in connection with the hotel. It is expected that the structure will be completed within two months.

The theatre auditorium will have a seating capacity of 500, with an additional 200 in the balcony. The dimensions of the proposed structure are 105 feet deep and 36½ feet wide. The theatre has already been leased for a term of years to a well known theatrical manager, and the two upper floors will be finished off with rooms to be used in connection with the hotel. It is expected that the structure will be completed within two months.

The foundations will also be laid soon for a large addition to the hotel, to give twenty-one rooms additional, at the rear of the main structure.

## WESTCHESTER AMATEUR MINSTRELS BUSY.

Amateur minstrels are getting to be quite the thing in Youkers, Mt. Vernon and other smaller towns in Westchester County, and considerable talent is manifesting itself in the performances which are given.

Last month E. C. Van Fleet, who for nine years was connected with the editorial staff of THE NEW YORK CLIPPER, put on a minstrel show for Truck 2, of Mt. Vernon, which was such a success that several other companies have sought his services for similar performances to follow the Leuten season. Among these Mr. Van Fleet intends giving a female minstrel show and a juvenile burnt cork performance. In the former there will be twenty-five young women, while in the latter there will be about forty children.

For these entertainments Mr. Van Fleet has in view a Southern plantation and cotton picking scene, in which will be introduced banjo playing and dancing. In this connection he will occasionally be in a position to place some of the old time minstrel favorites.

## BENNETT'S THEATRES TO CHANGE NAMES.

The names of the Bennett vaudeville houses throughout Canada will be changed shortly. For some time this has been under contemplation, and a formal announcement was made the other day to change the houses from the name "Bennett's," but the names selected have yet to be announced.

## HAROLD JACOBY IN CINCINNATI.

Harold C. Jacoby, who for nine years was at the American Theatre in New York, has been welcomed as the latest member of Cincinnati's managerial colony. He is directing Heuck's Opera House for the Loew Vaudeville circuit. Business has been great.

## MARTIN BECK OFF TO EUROPE.

Martin Beck, now international vaudeville manager, by reason of the recent acquired foreign interests, left last week on the Mauretania for London, to take possession of the continental theatres of the Barrastford tour and begin the re-organization of the European headquarters. In his portfolio Mr. Beck is taking with him what is said to be the largest certified check or letter of credit ever issued in America upon a foreign bank for a theatrical enterprise. The transaction was carried out through the banking house of Lazard Freres, whose American branch is located at 10 Wall Street, and the amount involved is said to be a little less than half a million dollars. With this credential Mr. Beck will make the final payments for the interest in the foreign theatres in Liverpool, Paris, Glasgow and the other vaudeville theatres of the provinces which he, in association with M. Meyerfeld Jr., acquired an interest in during the recent visit here of Alfred Butt, of London. In addition to the list of theatres published at that time, it is said that many others will be added during Mr. Beck's stay in London, as since that announcement was made public various other alliances and mergers abroad have been proposed and considered.

Asked if his decision to go abroad was not hastily made, Mr. Beck said: "Yes, when Mr. Butt returned last week I had no intention of joining him in London so soon, as he was to represent our interests in taking over the houses, but since he has been on the ocean so many additional proposals and negotiations have been received by cable and through our European representatives from managers and directors who wish to be associated with us in the International Vaudeville circuit, that I concluded to give it my immediate personal attention, and get in close contact with the managers interested by meeting them in London early next week."

Mr. Beck plans to return by the same boat, as his present schedule can be followed, as he intends to be back for an important meeting here in New York March 15.

Just before leaving his office Mr. Beck approved plans for a new Orpheum Theatre to be erected in Los Angeles. This latest Orpheum completes a string of forty theatres in which the general manager is personally interested. The others are: Orpheum, San Francisco; Orpheum, Los Angeles; Orpheum, Oakland; Orpheum, New Orleans; Orpheum, Kansas City; Orpheum, Omaha; Orpheum, Denver; Orpheum, Minneapolis; Orpheum, St. Paul; Orpheum, Salt Lake City; Orpheum, Memphis; Orpheum, Sioux City; Orpheum, Chicago; Orpheum, Opera House, Chicago; Orpheum, Chicago; Haymarket, Chicago; Columbia, St. Louis; Columbia, Cincinnati; Grand Opera House, Indianapolis; Mary Anderson, Louisville; Orpheum, San Francisco; Orpheum, Milwaukee; New Grand, Evansville; Orpheum, Duluth; Orpheum, Winnipeg; Orpheum, Ogden; Orpheum, Butte; Orpheum, Spokane; Orpheum, Seattle; Orpheum, Portland; Logan Opera House, Logan; Orpheum, Birmingham; Orpheum, Lincoln; Garrick, San Francisco; Alhambra, Paris; Hippodrome, Brighton, England; Hippodrome, Liverpool, England; Hippodrome, Leeds, England; Hippodrome, St. Helena, England.

Mr. Beck was accompanied by Mark A. Luescher on his trip.

## McWATERS AND TYSON SIGN WITH "THE MOTOR GIRL."

Arthur McWaters and Grace Tyson have signed with "The Motor Girl" Co., as one of the feature acts, and to play parts. The team has just finished very successful engagements on the Morris circuit.

Mr. McWaters will be the comedians with the piece, and Miss Tyson will play a German character. This couple have made great strides in their profession during the past few years, and both have won enviable reputations for versatility and cleverness, which have rapidly brought them to the front. Mr. McWaters has made successes in several lines of character delineation, and Miss Tyson is a natural comedienne.

## NEW HIPPODROME AT ELMIRA WILL SOON BE UNDER WAY.

F. W. McConnell, proprietor of the Bialto Music Hall, Elmira, N. Y., and Jesse Reck, proprietor of the Hotel Patterson, in that city, have received notice to vacate April 1, when construction work upon the new Hippodrome to be erected in Elmira will be begun on the land occupied by the Bialto property. The property has been purchased by the Masart interests, who announced that the new theatre will be completed and ready for its formal opening by June 6.

## ARTHUR DONALDSON STARRED BY GUS HILL.

Arthur Donaldson, the original prince in "The Prince of Pilsen," which part Mr. Donaldson played for over 1,400 times, will star under the management of Gus Hill in a singing play, "The Nornman," by Daniel Bror Sorlan. The season opens in the East Monday, March 7, the place going direct to the coast and returning in the Fall in time for a run in Chicago. A specially selected company has been engaged.

## VAUDEVILLE RUMORS IN ST. PAUL.

George Lennon, one of the leading business men of St. Paul, Minn., who occupies the ground floor of the Bialto Music Hall Building, is negotiating for the control of the remainder of the library property, upon which he wishes to erect a playhouse. He and those associated with him in the enterprise purpose putting up a fine vaudeville house if they can get the property.

## STAR THEATRE, CHICAGO, TO CHANGE POLICY.

It is stated on good authority that Kohl &amp; Castle's Star Theatre will present stock melodrama next season instead of vaudeville, and that Wm. Roche will personally manage the house. Mr. Roche is at present managing the Academy and Bijou. It is understood that Klunt &amp; Gazzolo are interested in the change.

## THE RYCHOFT BUREAU OF MUSIC.

Fred Rychoft, who was for eleven years in a responsible position with the firm of M. Witmark &amp; Sons, has, with Fred W. Vanderpool as a partner, opened in this city a bureau for the purpose of supplying about everything needed in the line of music and entertainment, excepting that of the music publishing field.

## BOB IRWIN NO LONGER AT THE PLAZA.

Robert Irwin, local manager of the Plaza Music Hall, dropped the reins of management there last week, and is succeeded by Joseph A. Pile.

## SUMMER IS COMING.

The Summer season of the New Brighton Theatre at Brighton Beach, N. Y., will open on May 16. David Robinson, of Percy Williams' Colonial Theatre, this city, will again be the manager.

## FRANK HAYDEN MOVES.

Frank Hayden, the well known costumer, has removed his establishment to 149 West Thirty-sixth Street, New York, having greatly increased his facilities for filling orders promptly.

# OUR CHICAGO LETTER

FROM OUR OWN CORRESPONDENT

Western Bureau of the New York Clipper, 605 Ashland Block, Randolph and Clark Streets.

The coming week will be unusual in all attractions in the Loop district remain the same, with the exception of lectures and musicals given in the Orchestra Hall. There was a noted improvement in the box office receipts of all theatres owing to the unusually good attractions and the mild weather.

**ILLINOIS (W. J. Davis, mgr.)**—"Seven Days" will be played here no longer as it draws the crowds. All future engagements have been cast aside, and it will be a long time before this house will enjoy such a success as this play has proved.

**POWERS (H. J. Powers, mgr.)**—Marie Tempest made her reappearance Monday, Feb. 28, and acted in "Pamela," and pleased. She remains another week, and will be followed by John Drew, in "The Constant Girl."

**GABRIEL (H. C. Dues, mgr.)**—Sam Bernard, in "The Girl and the Wizard," is doing well. Frances Starr will appear in "The Tallest Way," 14.

**COLONIAL (G. W. Lederer, mgr.)**—Elate Bergman, in "Such a Little Queen," is here for three weeks, and has met with much favor.

**SPRINGFIELD (E. J. Sullivan, mgr.)**—"The Fourth Estate" is one of three plays which have really been a success in Chicago this season. The end of the engagement is not in sight, and the newspapers predict for this brilliant drama a record for attendance.

**ATLANTIC (M. Adams, mgr.)**—Miss Marcella Sembrich will sing Sunday afternoon, 6. The Metropolitan Opera Co. will begin a three weeks' engagement April 4, singing all the operas that have made them famous. They will close the season April 24, with a performance of "Parsifal."

**CHICAGO OPERA HOUSE (G. A. Kingsbury, mgr.)**—"Miss Patsy," with Gertrude Quinlan in the leading role, is in its ninth week. The engagement is indefinite.

**McKAY'S (G. C. Warren, mgr.)**—"Polly of the Circus" enters its third and last week Monday, 7, with Ida St. Leon, an attractive actress and skilful equestrienne, playing the title role. Louis Mann, in "The Man Who Stood Still," 14.

**GRAND (H. Askin, mgr.)**—Grace George, in "A Woman's Way," begins 7 the third week and last fortnight of her engagement.

**LYRIC (H. H. Day, mgr.)**—"Dick Whittington," the Shubert big spectacle, is enjoying good houses this week. The scenery effects alone are worth the price of admission, to say nothing of Louise Dresser and the New York Hippodrome Band and the company of nearly 150 people. The engagement is indefinite.

**COLLEGE (S. Spaulding, mgr.)**—First Annual Fashion Show March 23.

**TIME ARTS (H. E. Hays, mgr.)**—The Columbia School of Music gave a concert March 2. The notables were Geo. A. Brewster, Helen Lawrence, Louis St. John Westcott and Geo. Nelson Holt, in "Infant Prodigious." Ludwig Becker, who has been a member of the orchestra for fourteen years, handed in his resignation to Conductor Stock, to accept the joint directorship of the Columbia School.

**OLYMPIA (S. Lederer, mgr.)**—Thos. W. Ross, in "The Fortune Hunter," continues. The school boys were entertained Monday, Feb. 28, and every seat on the main floor and balcony was sold.

**CROWN (Caruthers & Rickson, mgrs.)**—Norman Hackett, in "Classmates," is doing well.

**NATIONAL (E. Clifford, mgr.)**—"Arizona" is enjoying prosperity this week, and will be succeeded by Al. W. Martin's "Uncle Tom's Cabin" to-morrow, 6. The company travel in their own special cars, which are said to be fitted up at a cost of \$10,000, and are on exhibition to the public at the Englewood station. "Schoolboys," 13.

**PRINCES (H. Singer, mgr.)**—"Miss No-Bottom" from Starland, with Ralph Horne and Beattie Wynne in the featured roles, continues with the usual success it already has made.

**DOIT (J. J. Herndon, mgr.)**—"The Girl in the Taxi" is in its eighth week.

**LA SALLE (H. Singer, mgr.)**—"The Furling Princess" is in its thirteenth week. Richard Lee has been added to the cast, and Rega Fletcher has taken Miss Rowland's role on account of the latter's illness.

**WHITNEY (F. O. Peck, mgr.)**—This house will remain dark until about 27 or April 1, when "The Strength Girl" will be seen, with John Hyman and Lella McIntyre. The attraction is a musical comedy, by Wilbur D. Nesbit.

**COLLEGE (C. B. Martin, mgr.)**—"Thelma" is the current attraction, staged by Collin Campbell. "The Belle of Brimmond" will be presented 7, "Breaker's Millions," 14.

**ACADEMY (Win. Roche, mgr.)**—"Queen of the Highway" is the current attraction, to be followed by "The Girl in the Taxi," 7. Hardey, the leading woman, was compelled to withdraw temporarily owing to 2. She fell from a platform to the stage and was painfully but not dangerously hurt. Alice Irving, who was acting at the Bijou, has taken Miss Rowland's role. There will be a new leading man commencing 6, when Geo. L. Kennedy, who has been playing the title part in "The Gambler of the West," will succeed Charles Cooker. Harry Hayden also leaves tonight. "Nellie, the Beautiful Cook," 13.

**MAJESTIC (L. B. Glover, mgr.)**—Farrell-Taylor company failed to appear last week. Bill week of 7 includes: Rock and Fulton, Mr. Hyman, Mr. Hyman, and Mr. Hyman. Sisters and Boys, "Incidental Incident," Frank Thumy, Westworth, Vesta and Teddy, Luciano Luca, Kono, Welch and Melrose, Two Decimas, Jack Dale's College Kids, and The Kirodrome.

**AMERICAN (W. T. Grover, mgr.)**—Bill week of 7 includes: Al. Fields and Dave Lewis, making their first American appearance since their long season of uproarious success in London and other British cities, in "Misery in a Hanson Cab," Lucy Weston, says another week. Those Three Fellers, a new act to Chicago; Ed. Keogh and company will present a travesty on opera and drama; Miller Bros., the grotesque gymnasts and burlesque wrestlers, and Hambo and Tambo will also make their debut.

**HAYMARKET (W. Newkirk, mgr.)**—Bill week of 7 includes: Davy and Tom Walker, Carl Noble, Ballerini's dogs, Paul Kieft, Spaulding and Riego, Edie Tuell, Horneau, Lyell and Butterworth, and Knickerbocker.

**STAN (T. J. Carmody, mgr.)**—Bill week of 7 includes: Ed. Lavine, Sig. Travato, Cauter and Curtis, Burnham and Greenwood, The Worthleys, the End of the World, and Fred Bowen.

**ELROY (Wm. Roche, mgr.)**—"Eight Bells," with Brothers Byrne, is the attraction at the house this week. This is a splendid offering, and is drawing to good business. "End of the Trail," 6, "Chinatown Trunk Mystery," 13.

**RUSON (S. J. Ruson, mgr.)**—Jersey Lilies Extravaganza Co. is the current attraction, and will be succeeded to-morrow afternoon, 6, by Sam Howe and his Rinto Rounders, with Charlie Raymond, Joe Ward, J. C. O'Neil, Julia Desmond, Ethel Hall, Maude Haymer, Vera Deland and others. The chorus is exceptionally strong. The musical farces

are entitled "A Day at Niagara Falls" and "At the Races," both written by Sam Howe. Battling Nelson appears at each performance. The Merry Whirl 13.

**ALHAMBRA (Weber Bros., mgrs.)**—Sam Howe's Rinto Rounders, who have been here this week, and have made a record in the receipts for the season. This is due to the splendid company and Battling Nelson at every performance. The Merry Whirl 6, with Berale Adler, Chas. Adler, Bert White and Dan Bianco, Star and Garter Show 14.

**FOLLY (J. A. Fennessy, mgr.)**—The Americans, with Lura Bennett, is meeting with fairly good success this week.

**EMPIRE (L. H. Berk, mgr.)**—Sam T. Jack's Burlesque, which has enjoyed good houses in Chicago recently, has been no exception this week. The Imperials 6, the Dreamlands 13.

**CATERPILLAR (J. Pilgrim, mgr.)**—"No Mother to Guide Here" is the current attraction, and will be succeeded by "Nellie, the Beautiful Cook Model," with Edith Mae Hamilton, in the leading role, 6. "Texas Jack" 13.

**KROON AVENUE (W. R. Malcolm, mgr.)**—Bill week of Feb. 28 March 2 includes: Potter and Harris, in a dramatic display; Jimmy Leonard, comedian, with good songs; John and Bertie Gleason, and Fred Hamilton, in a very neat and refined dancing and music act, in which pretty costumes are used; Jordis Vaughan, titled the Comedienne of Quality, singing catchy songs, and Williams and Thompson company, presenting "The Black Tourist." This house plays to capacity at nearly every performance.

**PROPHET (J. L. Montague, mgr.)**—"Convicts" is this week's attraction to splendid houses. "Carmen" 6, "Kathleen Macaroon" 13.

## CHICAGO MUSIC NOTES.

CONSTANCE PARKER, prima donna with "The Soul Kias," is now featuring "If the Moon Told All It Knew."

HORATIO PRABOY, the well known pianist, is now a member of the professional department of M. Witmark & Sons.

DICK MILLER, the comedian, is now singing "My Little Angellet Chere," to numerous encores.

KLARE DE VINE, soprano singer, formerly soloist with Bowman's Band, has organized the Ladies Quartette, and will go on tour with same. They have put on such songs as "To the End of the World With You" and "Arcadia," published by Witmark.

HERB KATZMANN, created a young riot with Witmark's little song, "You Don't Know How Much You Have to Know in Order to Know How Little You Know."

GILBERT and FOX are using the song, "Able, Take An Example From Your Father."

SATURDAY night was a special publishers' night at the Saratoga Hotel. One of the hits of the evening was the magnificent reception given to Tom J. Quigley, manager of the Black & White, who played the "Temperament Rag," by Travato, the violinist, accompanied by Ted S. Barron.

CLAYTON and DREW are meeting with unusual success by their clever rendition of "To the End of the World With You."

THE STILL CITY QUARTETTE are making a great hit with "Just for a Girl."

THE MASCARITA SISTERS, who are playing at the Boston Oyster House, are captivating their audiences by their clever dancing to strains of "Temperament Rag."

KATHLEEN ANDERSON, soprano singer, is playing numerous vaudeville engagements, featuring "To the End of the World With You" and "Where the River Shannon Flows."

WILL SPILLARD sang with success "If I Thought You Wouldn't Tell," at the Comedy recent.

BESSIE BROWNING is featuring "Mesmerizing Mendelssohn Tune."

"LOVING HEARTS" and "Even You Don't Know," published by Harry Newman, are some of the best hits ever put on by him.

"HARRY RAG" is becoming very popular, and the best hit published by the House of Christopher.

THE MUSIC HOUSE OF LEXMERE is re-creating all kinds of melodies to go with the lyrics of "I'll Change the Thorns to Roses."

"A DREAM OF A SWEETHEART'S GOOD-BYE," the match song, will be featured by the Troy City Four in their new act. It is published by Raymond Hibbler.

ROBERTS and his dancing acts are making the assertion that the "Sure Fire Rag," by Henry Lodge, is the best buck, wing and step dance that has been published in years.

JOHN W. BRATTON, the famous composer of "Only Me," "I Love You in the Same Old Way" and "The Cozy Corner," and many other hits, has submitted to the Victor Krenner Co. a new little child ballad, entitled "My Little Girl," and also a new waltz, and the house makes the statement that this new ballad will eclipse the former popularity of "Only Me," as the heart sentiment contained therein is a touch of nature which makes the whole world kin.

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## P. RICHARDS' BERLIN LETTER.

BERLIN, March 1, 1910.

One of America's best known "dumb" acts, booked to appear last month at the leading music hall in Vienna (Austria), at one of the biggest salaries ever paid to a single performer on this side, has disappointed, and great is the chagrin of the manager and agent. Should this performer ever decide again to play on the continent he will either have to arrange for the claims of these two gentlemen beforehand, or he may rest assured of having his salary attached by the court to pay the conventional, strafe, an amount stipulated in every European agreement to represent the damages sustained by either party in case of breach of contract.

One hears a good many complaints over on this side about the unreliability of the American acts as to keeping their contracts at the European halls. The managers over here are getting afraid of booking American performers for fear of getting disappointed at the last minute.

One will also notice a decided decrease in acts from the States playing at the European halls this season, in comparison with former years; which is easily accounted for when one considers the number of new circuits in the United States within the last couple of years, which, of course, increased the demand for talent and kept many performers in the country who might have otherwise tried their luck with European managers. The salaries of average acts are also higher in America, and what counts for most, the performers can generally get a continuous engagement for a certain length of time, even if not for a whole season, and while he is fulfilling his contract he is playing for one and the same concern, in whose interest it is to advertise him to the maximum, to have his name regulated so that he can reach his next week's stand in time, etc.

On the continent the performer finds things entirely different. Each engagement he fills he plays for a different manager who does not have to make any allowance for the arriving in time at his next destination—in fact, there are quite some cases on record where the manager gives him a late number on the programme of the last show to see the performer to his next engagement.

Sometimes the performer also holds consecutive contracts for two cities, where the distance is too great to be able to "make the jump," and he is obliged to cut a cut of his salary for missing a show or risk even the cancellation of his whole contract.

The jealousy between some of the managers of the same city over here is often ridiculous, and the performer suffers generally by the result. For fear that the opposition house might engage an act similar to the one which is booked by the other house, it is made a strict rule not to advertise any until the day of his opening, and there is a clause in every contract threatening immediate cancellation for revealing to anyone the fact of being engaged at that theatre before opening there. The manager does not get the full drawing value out of the act, in consequence as he would if he announced the engagement of the performer in advance. The newspapers treat vaudeville very poorly over here. Outside of a few lines of "house" advertising, they hardly ever devote any space to the vaudeville performer. The audience is also hardly as appreciable as our home audiences, thus we

and the "claque" (hired applause) essential in many theatres.

The performer cannot be cautioned enough to take every possible care in signing contracts for the continent. He ought not to enter into any exclusive agreement with any agent unless he is sure that the same will look him up properly, or he will himself be compelled to pay commissions to his "exclusive" agent even if the same does not procure him the engagement which he is playing. The performer should furthermore bear in mind that, if he sets his signature to any contracts to be sent to the managers for their signature, these contracts must be returned to the performer within a reasonable time (the law provides: the time it takes the letter to the destination and back). Agents have been known to retain these contracts for months, thus preventing the performers from signing for other houses. The only contract that one can safely sign is the one where it says "Verband Vertrag" on top, and then one should be sure that there is nothing added to it that might prove a "catch," such as a clause giving the manager the privilege to cancel the act after having seen it at another house, or after a three days' appearance at his own theatre, if he then thinks the act is incompetent, etc.

These points have been impressed quite frequently upon the performers by this paper, as well as *Das Programm*, and also *Das Programm*, which latter, although the managers' paper, is still advocating fair play for the performers and tries to induce the members of the Directors' Union to bar all "catches" from their contracts. Nevertheless, hardly a month passes that we do not hear of some American act being given "the worst of it."

Therefore, we can only again advise any one contemplating a plunge into European vaudeville: Be careful and do not sign any contract for abroad unless you are sure that it is "the right contract."

We are herewith presenting in conclusion a list of American acts and such others who have been long enough in the States to deserve almost to be called "American," playing on the continent during the month of February:

Harry Lamore, Circus Schumann, Berlin; Nelson Newboys Quintette and Spissel, Spissel and Spissel, Passage Theatre, Berlin; Johnson and Dean, Nick Kaufmann's Circus Troupe, and the Baggesens, Wintergarten, Berlin; Tom Bolling, Circus Schumann, Berlin; Karl, Hendricksen and his trained dogs, Chinsli, St. Petersburg; Werner Amour, Troupe of Jugglers, Flora, Altona; A. and W. Aara, alhalla, Berlin; Walino and Gorgotto, Constantino, Hamburg; T. Forstner, Orfeum, Budapest; Col. Bordeny and his man's dogs, Central Theatre, Chemnitz; Kerslake and trained pigs, Apollo Theatre, Kerslake; Taxton's living pictures, Colosseum, Freiburg; Dracoe, Erlson and Hambo, Eden Theatre, Hamburg; Bellows' cock, Relchshaller, Köln; Frank Gregory, Troupe, Tichy, Prag; Juno Salmo, Casino Variete, Rotterdam; Little Tich, Central Hallen, Stettin; Willy Zimmermann, Cio de Merced, Berlin; Albert Kartell, Harmony Four, Apollo Theatre, Volm; Merlan's dogs, Liechlich, Breslau; Keeley Bros., Relchshaller, Kiel; Golden and Franzloli, Apollo, Wien; Dorothy Krater, Palais de Beaux Arts, Monte Carlo; Fraser Iris and French, Apollo Theatre, Berlin.

## THE NEW LYRIC, BROOKLYN, N. Y.

SAM S. AND LEE SHUBERT (INC.) HAVE LEASED THE LYRIC THEATRE, WHICH WILL OPEN SEPT. 15.

## STRIKE SITUATION WORRIES PHILADELPHIA MANAGERS.

Theatrical managers in Philadelphia are considerably alarmed over the sympathetic strike which, unless the present difficulties between the trolley-men and the Rapid Transit Co. are adjusted shortly, will soon result in the virtual closing down of all of the theatres. This condition has been precipitated by the strike of the International Alliance of Theatrical Stage Employees.

Theatrical Mechanical Association No. 9, and the Musicians' Local No. 77, all having unanimously endorsed the action of their delegates in doing so upon strike.

Marjorie Egan, who opened up with Grace Hayward Stock Co. at Rockford, Ill., scored a success. Miss Egan will shortly take to the road, playing Edna Earle, in "St. Elmo."

J. W. Thompson, father of Sisters McCann, who are playing at the Orpheum circuit, is in Chicago at present.

Wm. Gross and Gladys Jackson announce that they will be at liberty for next season for either musical comedy or burlesque.

**MURAT, INDIANAPOLIS, OPENS.**

The new Murat Theatre, Indianapolis, Ind., had an auspicious opening Feb. 28. The opening night's performance was given over exclusively to the Nobles of the Mystic Shrine and their friends. The Nobles turned out in force and were dressed in the regalia of their order, and together with the brilliant costumes of the ladies, presented an imposing and impressive spectacle. The crowd filled every available inch of space in this beautiful, commodious and modern temple of amusement. The theatre is at Massachusetts Avenue and Michigan Street.

James T. Powers, in "Lavinia," was the opening attraction. The first night's show was exclusively for the Shriners, and the following night the theatre was open to the public.

The theatre will seat two thousand persons. The interior is white, with rich mahogany woodwork. The draperies are old rose and ivory. The carpet for the auditorium is of old rose. There are twenty-four boxes, twelve in the auditorium and twelve on the upper floor.

The heating and cooling system at the Murat is the best that could be obtained.

**CLUNIE, SACRAMENTO, CHANGES MANAGEMENT.**

P. A. Gleses, of Stockton, lessee of the leading theatres in Stockton, San Jose and Berkeley, acting with L. Henry, late manager of the Macdonough Theatre in Oakland, has secured the Clunie Theatre, in Sacramento, succeeding in the management Chas. P. Hall, the veteran theatrical manager, who is retiring from active business. Mr. Henry will reside in Sacramento and manage that theatre, and be associated in the business there with Gleses.

The Clunie will be greatly improved as soon as possible. The new managers take possession of the Clunie has been connected with the booking agency of Klaw & Erlanger, and will so continue under the new management. With Gleses's other houses, the chain of interior theatres has become much stronger for the Klaw & Erlanger forces.

**RICHARD CARLE'S PLANS.**

Richard Carle announces that he will close his season with "Mary's Lamb" in Buffalo, N. Y., March 6, after which the company will disband. Mr. Carle has signed a contract with Manager Dillingham for next season, and will appear in "The Echo." He is writing a new play for himself, which will be finished during the coming season. It will be called "Pro and Con."

**PRINCES, HOT SPRINGS, BEING RUSHED TO COMPLETION.**

Work on the New Princess Theatre, Hot Springs, Ark., is being rushed. The walls are now completed, and work on the roof is being done. The contract calls for completion May 1, it is stated.

**CHARLEY GRAPENWORTH'S BURGLAR CAUGHT.**

As reported at the time, Charley Grapenworth was robbed of about \$800 worth of jewelry, etc., at the Post Tavern, while playing at Battle Creek, Mich., there last winter. The alleged thief has been located at Rochester, N. Y. He will be taken to Battle Creek at the expiration of thirty days' sentence (March 5). Wearing a beanie with the name of a Battle Creek firm on it lead to his identity, and Mr. Grapenworth proved to be the owner of a set of agate vest buttons in his possession.

**LOUISE DREW JOINS HER FATHER.**

Louise Drew joined her father, John Drew, in Cincinnati, and assumed the role of Odette in place of Adelaide Prince, who was hurriedly summoned East by illness in her family. Miss Drew—recently in "The Florist Shop"—instant success in her new role. Cincinnati's colored the unusual spectacle of seeing a father (Inconstant George) paying court to his own daughter (Odette). Cincinnati gave warm welcome to John Drew, and paid tribute in sincere applause to Miss Drew, who, as Michell, shared in the honors won by the comedian. Some years ago Cincinnati's knew Mary Boland as one of the Pike Stock company.

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**CHARLES HOPPER IMPROVING.**

Charles Hopper, whose home is at Unionville, O., is said to be recovering from his recent severe illness at the Best Cure Sanitarium in Cleveland. Until a short time ago Hopper was at Lakeside Hospital, where he was first taken when he became ill.

**GEORGE H. SUMMERS HAS RECOVERED.**

George H. Summers has recovered. He had been confined to St. Joseph's Hospital, Hamilton, Ont., Can., for the last five weeks, with nervous prostration, and had to abandon his proposed tour with the Summers' Mountain Theatre Co.

**CHAS. VAN ARMAN LOSES WIFE.**

Louise Van Arman, wife of Chas. E. Van Arman, died from heart trouble Thursday, Feb. 24, in Chicago, and was buried Sunday, 27, at Woodlawn. Mr. Van Arman is a well known vaudeville performer, and has been in the profession for forty years. He was recently with the "Honey Moon Trail" Co., and is at present stopping at the Vesta Hotel, Chicago.

**TRYING TO ENJOIN WILLIAM PRUETTE.**

Last week application was made to Judge Lacombe, sitting in the United States Circuit Court, in the interest of Victor Herbert and others, to enjoin William Pruette, the actor in "The Star of Lodi," from singing "I Want What I Want When I Want It."

The petitioners claim that they are the exclusive owners of the copyright to the song. Mr. Pruette originally sang it several seasons ago as a member of Fritz Scheff's "Mile Modiste" company. Judge Lacombe reserved decision.

**MINERVA MARRIES HER MANAGER.**

Minerva Minerva Model, known professionally as Minerva, "The American Queen of Mystery," was married to her manager, C. M. J. Haugers, on Wednesday, March 2, at La Crosse, Wis. The above city is the home of Mr. Haugers, and he and his wife took a week's vacation especially to visit there and get married.

## UNDER THE TENTS

### BARNUM & BAILEY SHOW NEWS.

Strenuous activity prevails at the Barnum & Bailey Winter quarters, Bridgeport, Conn., where an army of trained experts are fast bringing to completion the big show's new outfit for the coming season. All about the great farm enclosure is bustle and earnest bustle. The railway tracks are lined with red, yellow and gold cars that are bright and attractive. There are eighty odd coaches, cars and flats in the railway equipment, most of which have been newly built. The three advance advertising cars are models for convenience and comfort. In the paint shops artists were busy putting the finishing touches of gold leaf upon the new parade wagons, chariots and floats. The managers must intend that the parade feature this season will surpass all previous efforts in this direction.

A walk through the wardrobe rooms where two hundred cutters and sewers are occupied in the final work upon the costumes and courtments to be used in the allegorical spectacle which opens the performance, and the wardrobe used in the street parade, discloses a dazzling array of splendor. Such an exhibition of gorgeous Oriental manufacture has never been seen outside the far East, where Indian potentates strive to out-do each other in sumptuous display.

Even the animals seem to share in the expectant atmosphere, which in a subtle way seems to pervade the entire environment. The carnivorous section evidences careful and successful methods. Nowhere in the world has the writer seen such superb specimens of the African and Asiatic jungles. The elephants numbering forty have had their annual Spring bath of seawater, and been carefully pedicured, and are standing in a great circle swaying from side to side, wielding their snake-like trunks in an exhibition of ideal contentment.

The zoological collection has been greatly added to by a large and miscellaneous group of animals gathered during the Winter by agents of the show in Europe. Probably the most interesting acquisition, from a student's standpoint, is the young chimpanzee, which is nearly human in appearance, and cannot be believed that Darwin had ample reason upon which to found his belief.

On Jan. 14, in the giraffe house, a bright, healthy baby giraffe was born. Through the care and circumspection of the little fellow is developing into a specimen of rare and attractive beauty, giving promise of out-doing anything in the publicity line which has yet been the good fortune of this proverbially "lucky show." The "one hundred thousand dollar baby elephant," which was born at the London Zoological Gardens, but lived for only a few hours. Students in zoology have inclined to the belief that a baby giraffe in captivity was an impossibility. However, conditions at Bridgeport Winter quarters have changed this belief. For Mary, the mother giraffe, is a wonderfully careful nurse, and with human assistance is rearing a surprisingly active youngster which will delight and interest all who see it.

The great stables, where seven hundred horses are housed, are keenly interesting. The Percheron, Belgian and Clydesdale draught horses are in fine condition. The Arabian and Kentucky thoroughbreds used in the ring performances are specimens of rare beauty, which, through the groom's attention, are rounding into sensational perfection.

Statistical data regarding the great American amusement forms an interesting subject.

### RINGLING SHOW NOTES.

These are busy days at the Winter quarters of Ringling Bros.' World's Greatest Shows, at Baraboo, Wis., where the finishing touches are being put to the splendid new equipment which will blossom forth in the coming night of the season in the Chicago Coliseum, April 7. Steward A. L. Webb is smiling with satisfaction over his brand new kitchen and hotel equipment. Boss canvasser Jimmie Whalen is proud in the possession of four new snow machines, and Charles Smith is rejoicing over a large consignment of animals added to the menagerie. Smith has also had several visits from the stork in his animal house during the Winter. He now has 1,200 birds, and semi-domestic creatures in his happy family. Spencer Delivan has brought 1,000 horses through the zero months with his magic methods. Every animal in his stables is in the pink of health. All Winter anvils have been ringing, forges have been humming, mallets pounding and brushes swishing. From the circus shops an army of mechanics and artists in jumpers have been swarming back and forth like bees during the clover season. They have brought forth the hand-sawed circus equipment that ever toured America.

The Chicago season will last for three weeks. The season under canvas will begin at Danville, Ill., immediately at its conclusion. Every one of the one hundred and ten acts on the program will be new to Chicago. Many surprises will be disclosed for this, assuredly, the finest array of talent the Ringling Brothers have ever brought together. A glance at the roster discloses many great names. There are three hundred and seventy-five performers in all. Over two hundred and fifty of them are foreigners, who will make their first Chicago appearance at the Coliseum opening. One of the big features will be the Arthur Saxton Trio of world's strongest men. They have demonstrated the truth of their claim to the satisfaction of the expert physical culture professors of both Europe and America. Arthur Saxton, himself, lifts a three hundred and seventy-five pound high above his head with the use of only one hand. For

### Marion, Ind., Wakes Up.

Marion, Ind., has waked up, apparently. If the recent action of the City Council means what it is supposed to mean. The old council was not exactly in favor of the circus, and the license was raised. Marion went through one entire season without a circus, therefore the council recently revised the circus ordinance, and passed one with the following paragraphs:

First—That no out-of-door entertainment of the circus variety may show in Marion without first getting a license.

Second—That for shows demanding a price of 50 cents a seat, this license shall be \$100 a day; for shows charging 25 cents a seat, the price shall be \$25 a day; for any other entertainment the license fee shall be \$15 a day.

Third—That any combination of the classes of shows given in the second paragraph shall pay only one license fee.

Fourth—That if the show is given for charity there shall be no license fee charged and no license necessary.

### Howe's Show Call.

The call for Howe's Great London Shows appear in this issue. The show will open at Jacksonville, Fla., on March 28.

The Barnum & Bailey Greatest Show on Earth is now in the fifty-seventh year of its existence.

The proof that it has kept faith with the public is evidenced by the fact that it occupies the proud position of being in every way America's most colossal amusement enterprise, representing an annual investment of \$3,500,000. There are more than 600 animals in the zoological collection, including forty elephants and thirty-five camels. In 1,250 people with the show, which travels through the country in five trains, comprising eighty-nine cars of railway equipment.

It has four hundred performers, a hospital with surgeons and nurses, four veterinary post-offices, has its own weather forecaster, an efficient police department, with a chief who has seen twenty years' active experience with a metropolitan plain-clothes force.

Of interest to our readers will be the mention of some of the people and acts to be seen in the ring performance. The equestrian department will include the famous European family of riders, the Konys, and their string of highly disciplined equines; Ella Bradin, Fredrick, who need no introduction here; Julia Lowrey, who comes from a long line of old world circus riders; Orrin and May Davenport, in an unique equestrian act; Miss Victoria, with her stable of English thoroughbreds, will be a feature of the acrobatic performance; Edward Ship's school of blue ribbon winners; Will Rolland, Miss Hildebrand, George Watson and Miss Wilton will exhibit a quartette of high school and saddle horses which have never been defeated in any ring, exhibiting twelve distinct gait and speed specialties; Prince Yontake, high wire; the Nettle Carroll Trio of wire experts; the Four Delta Sisters, wire contortionists; the Four La Follies, modern Hercules; the La Janyas, acrobatic perch; Garret, James Duxey, Harry Shinn, acrobatic act; the Five Neapolitans, flying trapeze; Siegfried-Silbons, aerial act; Abreu Family, acrobatic act; Alonzo Bruce Troupe of ten men and women, novelty acrobats; Alexander Sisters, diminutive acrobats; Mark Antonio, Italian gymnast; Baracord Brothers, burlesque perch act; the Ten Venuses, in their human bird specialty. The regiment of clowns will include: Harry La Pearl, Dick Ford, Fred Valdo, Harry Clemons, Al O'Brien, James Duxey, Harry Shinn, acrobatic act; the Five Neapolitans, flying trapeze; Siegfried-Silbons, aerial act; Abreu Family, acrobatic act; Alonzo Bruce Troupe of ten men and women, novelty acrobats; Alexander Sisters, diminutive acrobats; Mark Antonio, Italian gymnast; Baracord Brothers, burlesque perch act; the Ten Venuses, in their human bird specialty. The regiment of clowns will include: Harry La Pearl, Dick Ford, Fred Valdo, Harry Clemons, Al O'Brien, James Duxey, Harry Shinn, acrobatic act; the Five Neapolitans, flying trapeze; Siegfried-Silbons, aerial act; Abreu Family, acrobatic act; Alonzo Bruce Troupe of ten men and women, novelty acrobats; Alexander Sisters, diminutive acrobats; Mark Antonio, Italian gymnast; Baracord Brothers, burlesque perch act; the Ten Venuses, in their human bird specialty.

Among the novelty acts will be Desperado, who leaps from a platform in the extreme height of the dome to a skid-like chute in the arena below, a distance of 90 feet; Winston's equestrian and juggling seals; Les Dekos and their dogs, in an equibristic staid; the Apollo's Trio, golden statue acrobats; Paula Peters, troupe of monkeys, baboons and dogs; the elephant brass band; Jupiter, the aeronaut; equine; Charles, the first, an educated chimpanzee; the Four Gnomes, Roman statues; La Belle Victoria, sensational wire specialty; Prince Yontake, high wire; the Nettle Carroll Trio of wire experts; the Four Delta Sisters, wire contortionists; the Four La Follies, modern Hercules; the La Janyas, acrobatic perch; Garret, James Duxey, Harry Shinn, acrobatic act; the Five Neapolitans, flying trapeze; Siegfried-Silbons, aerial act; Abreu Family, acrobatic act; Alonzo Bruce Troupe of ten men and women, novelty acrobats; Alexander Sisters, diminutive acrobats; Mark Antonio, Italian gymnast; Baracord Brothers, burlesque perch act; the Ten Venuses, in their human bird specialty. The regiment of clowns will include: Harry La Pearl, Dick Ford, Fred Valdo, Harry Clemons, Al O'Brien, James Duxey, Harry Shinn, acrobatic act; the Five Neapolitans, flying trapeze; Siegfried-Silbons, aerial act; Abreu Family, acrobatic act; Alonzo Bruce Troupe of ten men and women, novelty acrobats; Alexander Sisters, diminutive acrobats; Mark Antonio, Italian gymnast; Baracord Brothers, burlesque perch act; the Ten Venuses, in their human bird specialty.

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### Bark's Big Railroad Show.

The Bark's Show, which is one of the many tented organizations that will tour the Western country during the coming season, is justly entitled to the distinction of being one of the best of its class.

The coming season will mark the eighteenth annual tour of this amusement enterprise. Since the origin of the show, which dates back seventeen years, many changes have been made, and the evolution of the show's business has made it necessary to enlarge and strengthen the organization each season with new features in each and every department in order to keep pace with the times and satisfy the demands of the amusement seeking public.

C. E. Bevier, the founder and sole owner and manager, has demonstrated his ability and showman by keeping pace with the times and giving the public what they demand. The result is that this show has gained an enviable reputation throughout its territory, which comprises the middle West, extreme Northwest and Western coast States. Not only has Mr. Bevier attained a reputation for his show, but it is a conceded fact that he has acquired more money during the age of the show, according to the amount of capital invested, than any other showman in his class in the business.

During this Winter the show has had for its quarters the State fair grounds at Topeka, Kan., where the many enclosed buildings have afforded ample accommodations and room for the blacksmiths, shoemakers and painters, who have been busily employed remodeling, building and decorating, preparatory for the coming season. The large grounds and stables are well adapted for Wintering the stock, special tracks extending into the grounds are very convenient for the railroad equipment. Two new cars—a 70 ft. baggage and 65 ft. sleeper—have been added to the train, and all cars are fully equipped with the latest appliances, including steel wheels, which will pass the most stringent inspection that may be required for fast train service.

The executive staff for the coming season: C. E. Bevier, proprietor and manager; Fred W. Placher, Milton Berry, general agent, traffic manager, local contractor and press agent; Phil Lewis, excursion agent; Walter Bailey, manager side show; E. B. Charles, equestrian director; E. A. Rappalier, musical director; Chas. Edwards, superintendent reserved seat tickets; Chas. Jackson, superintendent canvas; Harry Phillips, boss hostler; Albert Rossman, superintendent commissary department; Ralph Noble, superintendent stock; Jess Horton, superintendent properties; C. P. Parker, twenty-four hour man. The advance, under the capable management of Miles Berry, opens the campaign March 26. The opening stand will be at Topeka, Kan., April 2. The spread of canvas on the lot will be entirely new, from the slide show to the horse tent.

Many new features have been added to the parade, which will conclude at about 10 o'clock, and include a big show and one which they cannot afford to miss seeing. The performance this season embraces many new and startling features, and it is the intention of the management to eclipse all past records.

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## DIAMONDS ON CREDIT

Watches on Credit

Engard will have privileges with Sun Brothers.

Henry Engard is engaged by the Messrs. Sun Brothers to act as manager of privileges and concessions with their World's Progressive Shows this coming season. Mr. Engard will have a complement of eighteen men under his guidance, and will conduct a line of strictly "clean" privileges and goods. Mr. Engard is at present visiting friends in Texas and will shortly arrive in Macon.

Frank F. La Valle goes with Sun Brothers.

Frank F. La Valle is engaged as manager of the side show and annex with Sun Brothers' World's Progressive Shows for the coming season. Mrs. La Valle will also appear in that department in a number of high class specialties. Mr. and Mrs. La Valle will present their new miniature theatre display, "Scenes at the Opera."

Incorporate Mulhall Wild West.

The Mulhall Wild West Show Co., of St. Louis, Mo., was chartered at Jefferson City, Mo., March 8, by the Secretary of State. It has a capital stock of \$10,000. Col. Zach Mulhall, Georgia Mulhall, Morris Tucker and Charles Marsha are the incorporators. Col. Mulhall and his daughter, Lucille, are well known in wild west work.

Clever Agents with Sun Brothers.

George A. Florida, contracting agent, and George B. Beckley, car manager, will be with the advance forces of Sun Brothers' Shows during the coming tour.

## OUR LONDON LETTER

FROM OUR OWN CORRESPONDENT.

Clipper Bureau, 14 Leicester Street, Leicester Square, London, W. C.

Feb. 26, 1910.

There is a week of interesting activity to record—grand opera, farce, melodrama, extravaganza—what not. Charles Frohman's inauguration of a repertory programme, at the Duke of York's Theatre, is the specially important event. For the production of John Galsworthy's play, "Justice," on Monday, there was an overwhelming demand, and the audience was almost as interesting as the play, which is one of the most remarkable seen on our stage for years. It is a gray tragedy of lower middle class life. A junior clerk to a firm of lawyers cultivates a romantic attachment for the wife of a dry goods traveler. The young woman, brutally maltreated, encourages her lover to a scheme of flight, so they may begin a new life abroad. To raise funds he steals from his employers, who ruthlessly prosecute him. He is committed to prison for a year, and is released by the hope of rejoining his sweetheart, meanwhile released from her terrible husband. When they meet again the girl has to confess that in her need she has been the mistress of another man. The released inmate commits suicide. Such is the story told, with grim intensity, by a perfectly brilliant combination of actors—and one actress. The staging, controlled by Granville Barker, is a masterpiece. A law court is reproduced on the stage, atmosphere and detail, with amazing fidelity. The grim reality of the prison life makes one shudder. Dennis Eadie, as the young clerk, Edward Gwynn, as his kindly old superior, Sidney Valentine, as the lawyer, and his performance as a whole, as the girl, and Dion Boucicault, as the judge, are all excellent.

Of George Bernard Shaw's play, "Misalliance," there is nothing really to say. It is not a play. There is a certain pretence of division into acts. At stated intervals the conversation on the stage is suspended a few minutes to rest everybody. It is brilliant talk, but there are some of us who eventually find it tiresome.

There is no difference in the Sicilian Players who opened at the Lyric Theatre for a season on Tuesday, except that Signora Bragaglia has succeeded Miss Agaglia as leading lady. Grasso still heads the company, and its performance consist of nine passionate scenes of peasant life—all murder and kisses.

W. S. Maughan's new play, "The Tenth Man," produced at the Globe Theatre on Thursday, promises to be a very different thing from a free part, which he plays to admiration. But generally, Mr. Maughan's latest contribution to the stage does not show him at his best. George Winter is a character of ability and unscrupulousness. He has become rich, and as part of his progress has acquired an aristocratic wife, the daughter of Lord Ethingham. Acquired is the word. Wretchedly unhappy in this acquired union, "Siberian Winter" finds a lover, Robert Colby, a member of His Majesty's government. Winter is so shameless that he uses his wife's infidelity as a means of securing political power for himself, and also of bulwarking his nefarious financial schemes. He is brutal, cynical, amusing—when his downfall is engineered from a wholly unexpected quarter, he has the characteristic courage to commit suicide.

Thomas Beecham's production of Strauss' opera, "Elektra," drew all fashionable London Covent Garden Theatre on Saturday. The king and queen were there. Public interest is likely to be maintained in this remarkable season of opera, run by a wealthy amateur, Herbert Tree, has arranged with Mr. Beecham to run an opera season at His Majesty's Theatre.

A season of Shakespeare in modest circumstances is in progress at the Court Theatre, Chelsea, where, during the week, Arthur Phillips has given the best performances of "The Merchant of Venice."

"Hello, London!" the new revue at the Empire, defies description in detail. It makes no pretence at a story, but satirizes aspects of the modern world in a series of moving picture shows, and especially "chatterbox" in the most haphazard way. J. P. Maerdy,

**THIS IS THE ONE BIG HIT** that is making them sit up and rub their eyes. Read the words and then come in and hear the melody. The result is, you will be tickled to death to use it.

CHORUS:  
O-o-o-oh, you Ro-o-on-dy,  
You've made a hit with me-e-e-e,  
Geet I like you, do I strike you?  
Oh, you kid, do tell it to me:  
Don't tease, oh, please, look at me, do, hon,  
You know, I'll go-goy riding, too, hon,  
O-o-o-oh, you Ro-o-on-dy,  
You've won a home with me.

SECOND VERSE:  
I don't like a man who flirts when'er he can,  
Nor one who always wears a frown,  
I don't like the kind who always try to find  
A girl to love in every town:  
Blondy's just the boy to fill my heart with joy  
The idol of my dreams I've found.  
He acts so demurely and he is most surely  
Not the kind of man to throw me down.

**BROADWAY THEATRE BLDG., 41st St. and Broadway, New York, N. Y.**

N. B.—Not boasting, but our big Indian song hit, "SINGING BIRD," is going some. We have a few sets of slides for  
please remember, and only a few left.

**OUR 3 BIG HITS**  
**"OH YOU JEFFRIES"**  
 Illustrated by George Transparency Co., Chicago  
**"IT'S YOU PAL"**

IT'S YOUR PAL  
and  
"EVERY GIRL I GET, THE  
OTHER FELLOW STEALS"  
Illustrated by Scott & Van Alstena



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**STAKES, lowest price. Send for list.**  
**PEARL VAN, Northville, N. Y.**

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**Newark, N. J.**—Newark (Geo. W. Robbins, mgr.) Henry Miller, in "The Great Divide," March 7-12, has a good advance sale. Cohan & Harris' Minstrels received good attention week of Feb. 28. "The Gentleman from Mississippi" March 1-10.

**Proctor's R. C. Stuart, mgr.**—Week of 7: Annette Kellermann, Sidney Dean and company, in "Christmas on the Island." Waterbury Bros. and Tenny, Maereona, Nevada.

And Merce, Billy Van, the Swickhards, and Clark and Bergman. Big audiences last week.

**AMERICAN MUSIC HALL** (Geo. M. Perino, Jr., mgr.)—Week of 7: Una Abel, Bel-Dor, "The Eleventh Hour," John C. Rice, and Sally Cohen, Kathryn Miley, Belle Hadaway's similar playmates, Caine and Odum, Manie Fenton, Henderson and Thomas, and Aard Rood. Good business.

**FLORIAN** (Frank J. Jacobs, manager)—"Face Lying" week of 7: "On a River" drew well week of Feb. 28. Cole and Jonsson. In "The Red Moon" week of March 14.

**WALDMAN'S** (Lee Ottolengui, mgr.)—College Girls, in "Off and On," March 7-12. The Columbia Burlesquers received good attention Feb. 28. Rose Srdoff Show week of March 14.

**MIXER'S EMPIRE** (Leon Varney, mgr.)—The Cherry Blossoms, with Markey and Churchill.

ham, Lilly Perry, Edith Mellor, John H. Perry and Mabel Leslie are here March 7-12. Morning, Noon and Night drew large houses week of Feb. 28. The Ducklings March 14-19.

ARCADE (L. O. Mumford, mgr.)—Full houses are the rule. Week of 7: Zarah and Zelma, Italian Trio, Mile. Jardinairo, G. W. Barlow.

**Paterson, N. J.**—Empire (A. M. Bruggemann, mgr.) week of March 7: Mrs. Chas. Craig, Klug's Orchestra, Gregori and Elmina, Flossie La Van, Tom Dugan, Ross Fowler.

LYCEUM (E. J. Gilbert, mgr.)—"Graustark" 7-9. Barney Gilmore presents "Dublin Dan" 10-12. Business last week was very big.

OPERA HOUSE (J. J. Goetschius, mgr.)—Moving pictures continue at this house.

NOTES.—From the present outlook the new Majestic Theatre, now in course of construction, will be ready for the regular season of 1910-11. . . . Broadway Gaiety Girls, which

**Jersey City, N. J.**—Majestic (F. E. Henderson, mgr.) "The Yankee Prince" featuring Tom Lewis, week of March 24.

Box Toy (F. W. Dinkins, mgr.)—Sam Devere company 7-9, the Cozy Corner Girls 10-12. Fine business.

ACADEMY (F. E. Henderson, mgr.)—Week of 7: Willis and Gilbert, Lawrence and Brown, Snedden and Henson, Howe and Co.

wards, Lile Maynard, Edward Wilson, Rose Kelly, Brigham and Gabriel, moving pictures and illustrated songs. Capacity business.

Union (F. Marsch, mgr.)—Week of 7: Davis Sisters, Great Rose, Georgia Thomas, Ben Hark, Carle and Munroe, Morris Sisters, Delmore and Burns, Oswald Le Grange, Ray

**KEITH & PROCTOR'S.**—Moving pictures and illustrated songs.

**OPERA HOUSE, BAYONNE.**—"All on Account of Eliza" 7-12, "Secret Service" 14-19.

**Hoboken, N. J.**—Gayety (Chas. Frank-

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**Jersey City, N. J.**—Majestic (F. E. Henderson, mgr.) "The Yankee Prince" featuring Tom Lewis, week of March 24.

wards, Lile Maynard, Edward Wilson, Rose Kelly, Brigham and Gabriel, moving pictures and illustrated songs. Capacity business.

Union (F. Marsch, mgr.)—Week of 7: Davis Sisters, Great Rose, Georgia Thomas, Ben Hark, Carle and Munroe, Morris Sisters, Delmore and Burns, Oswald Le Grange, Ray

lyn, mcr. The Columbia Burlesquers March 7-12, the College Girls 14-19. Business bldg.

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**Trenton, N. J.**—Taylor Opera House (Montgomery Moses, mgr.) Maud Allan, as-  
sistant. Will buy Machines, Film, and outfit. H. Davis, Watertown, Wis.

May Hall, Ed. Stasus, Eddie Dwyer, the Great Hugs, and Thomas and Grimes.

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**New Broadway (W. McCallum, mgr.)**—Business continues remarkably good. Week of 7: Lohes and Brown, Rowland, Carson Dunham, Beatrice Ingram, Stalder, Carson and Falcie, Emma Persimida, Tom McCallum.

March 5-6, Dark 6-16, Grace Van Studdard (R. H. Bohn, mgt.)—**Wardell** 21-22.  
 ALHAMBRA (R. H. Bohn, mgt.)—**Wardell** 21-22.  
 Powers, in "Havana," will be the attraction at this theatre 6-12. Sam Bernard 13-19.  
 MAJESTIC (J. H. Hilder, mgt.)—**Wardell** 21-22.  
 Benjamin (Chapin, Tom Edwards, Harry Tate, mgt.)—**Wardell** 21-22.  
 The House of a Thousand Candles! 13-19.  
 DUPREUX (John F. Corday, mgt.)—**Wardell** 21-22.  
 Powers, Arthur Dunn and Ida Miller.  
 Ida Miller, Violet King, Mildred Morris.  
 Elsie Fayer, Violet King, Kronemann Bros.  
 LEXIE (Keating & Flood, mgt.)—**Wardell** 21-22.  
 The Alton Stock Co. had very good openings.

**Friend Players** presented "Quo Vadis?" 28.  
March 6. "A Little Brother of the Rich" 7-11.

**GENTRY (J. J. O'Brien, mgr.)**—The Merry  
Whirl Gals, headed by J. Morton and Kath-  
arina Wade, did excellent business 28-March 6.  
The Star and Garter Company 6-12, 14.

**PANTAGES** (John A. Johnson, mgr.)—  
Week of 28: The Four Husbands, Seymour and  
Dugre, Billy Board, Jennifer and Company,  
Louisiana Quintette, Pantagescope, Pa-  
vane Orchestra, Edna May and Company,  
and "An Unexpected Caller."  
Star (S. Morton Conn, mgr.)—Moving Pic-

NOTE.—Miss. Schumann-Holck was heard in recital at Third Regiment Armory Feb. 26, under direction of Lols Steers-Wynn Company, by thirty-five hundred people. The recital was most successful.

**Racine, Wis.**—Racine (Daniel M. Nye, mgr.) "The Soul Kiss" to large business Feb. 10. Grand Opera House.—Week of Feb. 10. Bell and Parker, The Sharples, Se Jinks, Walter and West, Three Grant Bros.

## SCENERY

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**Hurtig & Seamon's Music Hall** (Sam Hurtig, mgr.). The Delanty Duchess Co. is here offering for week of 7. They opened to a packed house, as usual, and were most warmly received. All indications point for a most profitable week, as the company is well liked by Mariemites. Next week, the College Girls.

**Harlem Opera House and Keith's** (Theater). One hundred and Twenty-fifth Street Theatre (Chas. Hoffmeister, mgr.).—Reports from these houses are of the best.

**Gotham, Family and Star**, under the Vm. H. Fox Amusement Co.'s management,

more than a success. The houses are packed continuously, and the offerings are of the best.

**Brooklyn.**—Montauk (Ed. Trull, mgr.) has the popular comedian, Max Rogers, assisted by Maude Raymond, appear the next week in "The Young Turk," which is playing to full houses. Next, "The Servant in the House."

**MAJESTIC** (W. C. Fridley, mgr.)—Andrew Mack charms with his songs, in "The Prince of Bohemia," week commencing 7. This musical show is making a hit here. Next, "The

**OPERA.** (Percy G. Williams, mgr.)—The house company presents "Charlotte Temple" this week. Alice Fleming is charming in the title role. Next, "Romeo and Juliet."  
**BIGUON** (Corse Payton, mgr.)—The play 7-12 is "Leah the Forsaken," which allows Edna May Spooner good dramatic opportunity as Leah. Wm. A. Mortimer is specially commendable.  
**OPERA-HOUSE** (Percy G. Williams, mgr.)—The appearance of Gertrude Hoffman as the headliner this week, is a great event in Brooklyn. Others are: Maria Murray and company, Dolly Connolly, Six American Dancers,

**FULTON** (Wm. A. Trimborn, mgr.)—An unusually good bill is given this week, with Harry Lauder, Three Graces, East and Present; Nellie McCoy, in her clever dances; Matt Keefe, Fischer and Burkhardt, Dave Genaro and Ray Hatley, Three Richardinis, Juggling Baretts, Adelaide Kelm and company, Al. Sheen and Chas. Warren, Fultonscope.

**COURT**—This week, "In Panama."

**GRAND**—Week of 7, "Alma! Wo Wohnt Du." Next, "Beverly of Graustark."

**STAR** (Jrk. Clark, mgr.)—This week, the Golden Crook Co. is seen. Ida Crispie keeps

COLUMBIA. — Vaudeville and moving pictures. Bill changed semi weekly.

CASINO (C. H. Daniels, mgr.)—Week 7-12, Yankee Doodle Girls. Extra, Sisters Lunette.

BROADWAY (Leo C. Teller, mgr.)—This

Next, "Little Nemo."

GAXEY (H. Bernard Denny, mgr.)—The Lid Lifters this week. The olio: Charles Farrell, Alvin Brothers, Frozini, and the Dunedin Troupe. Good business with Fads and Follies Co. Next, Golden Crock Co.

AMERICAN (J. L. Williams, mgr.)—"St."

**GREENPOINT** (Benedict Blatt, mgr.)—This week: "At the Country Club." Pringle and Whiting, Orth and Fern, Hugh Lloyd, Edna Phillips and company, Sadie Janset, Gertelle Bros., Four Huntings.

GOTHAM (Pauline Boyle, mgr.)—The house company presents "The Silver King" this week. Good business week ending 5, with "The Cavanaugh." Next, "Charlotte Temple." —  
EMPIRE (Geo. McManus, mgr.)—Watson's Big Show is here this week. Billy Watson heads the company. Week ending 5, the Ducklings. Next, the Yankee Doodle Girls. —  
WATSON'S (Joe Payton, mgr.)—The house company presents "Charlotte Temple" this week. "Du Barry" will be next. —  
LYCEUM (Loula Phillips, mgr.)—"The Kreutzer Sonata" is appearing at the house.

company this week. "Her Fatal Sin" week ending 3.

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**"MOTHER" A NEW PLAY BY  
GOODMAN.**

"Mother," a new play by Jules Eckert Goodman, author of "The Man Who Stood

The cast: Mrs. Katherine Wetherill, Emma Dunn; William Howard Wetherill, Frederick Perry; Walter Thompson Wetherill, Albert

Latscha; James Bingham Wetherill, Master Arthur Ross; John Walton Wetherill, Master David Ross; Ardath Wetherill, Minnette Barrett; Leonore Wetherill, Marlon Chapman; John Rufus Chase, James Brophy; Harry Lake, Walter Greene; Elizabeth Terhune, Jane Corcoran; Agatha, Justine Cutting.

The reception given the piece and its in-

**STUDENTS PRESENT "THE KING OF HILARIA."**

"The King of Hilaria," a two act musical comedy by John T. Lang and Frank J. Felbel, music by T. R. Murray, was originally presented by Columbia College students on

March 7, in the grand ballroom of the Hotel Astor, New York City. The cast was: Hygiene Delsony, C. E. Gautier; Pernna Shtzen, A. J. Brock; Victor Delsony, J. L. Moore; Mylo Watt, E. J. Bullwinkel; Prof. Helne Slatz, J. T. Blaber; Francois Jardin, E. K. Harris; Col. Archibold, J. F. Byrne; GERALD Walder, D. R. des Granges; Gustave

Schopflirley, G. W. Dunn; Billingsley Watt, C. F. Zimmer; Hercules, O. C. Isbell; Captain of the Gendarmes, R. H. Bagnell; Gen. Hayno, H. R. Gelger; Mlle. Gazel, M. Kinney; German Officer, R. Webber.

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**FREDERIC THOMPSON PRODUCES  
"WASTE."**

Frederic Thompson's production of Porter Emerson Browne's play, "Waste," received its initial performance at the Court Square Theatre, Springfield, Mass., on March 7. The theme of the play is race suicide. The subject is handled plainly. The cast is headed by William B. Mack and Thais Magraine. Others are: Mattie Ferguson, Gwendolyn

A big audience expressed its delight with the piece, and there was evidence of its lasting success in the favor shown it by the press.

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**AN AMERICAN OPERATIC DEBUT.**

Mlle. Elvira de Hidalgo made her American debut on Monday, March 7, in Rossini's "Il Barbiere di Siviglia." She is said to be the youngest prima donna who ever appeared in grand opera in this city.







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### This Week's New Vaudeville Acts

TO BE REVIEWED NEXT WEEK.  
JAMES YOUNG & Co., Fifth Avenue.  
KATHLEEN CLIFFORD & Co., Fifth Avenue.  
MILLY BERTHE, Ambassadors.  
EDWIN DAVIES, American.  
THE LONGBOWS, Plaza.  
LA DANSE DES NYMPHES, Plaza.  
FLYING WEAVERS, Plaza.  
RALPH RALPH, Plaza.  
JACK GARDNER, Victoria.  
HARRIMON, MCKEE AND DORIS RANKIN, Colonial.  
MORRIS OPERA CO., Colonial.  
FRED DUBRE, Colonial.  
HARRY BULGER, Ambassadors.  
LOPEZ AND LOPEZ, Ambassadors.  
"THE INDIAN," 14th Street.

### Summer Parks and Fairs

#### MEETING OF PARK MANAGERS.

The meeting of park managers, most of whom are associated with street railway companies, was held at the Port Pitt Hotel, Pittsburgh, Pa., Thursday of last week, under the auspices of the American Vaudeville Circuit of New York.

"Among those present," and mentioning the parks they represent, were: Mr. McSwain, Kenwood, Pittsburgh; Mr. Henninger, Southern, Pittsburgh; Messrs. Hart, Williams and McKallip, West View, Pittsburgh; Messrs. Maxwell, McCutcheon, Shea and Hocking, Rock Springs, East Liverpool, O.; Mr. Pope, Alameda, Butler, Pa.; Mr. Shannon, Lakewood, Altoona, Pa.; Messrs. Boyce and Mothers, New Brighton, Pa.; Mr. Schack, of West Penn Railway, Pittsburgh; Mr. Emmert, of Johnstown, Pa.; Messrs. Samson and Stewart, Rock Point, Pittsburgh; Mr. Coffey, Oxford, Greensburg, Pa.; Mr. Brown, Donnellville, Pa.; Mr. Hargis, Olympia, McKeesport, Pa.; Mr. McCaskey, Youngstown, O.; Mr. Heiser, Dayton, O.; Mr. Mintz, Cleveland, O.; Mr. Comstock, Exposition Park, Pa.; Mr. Maxwell, Pittsburgh; Messrs. Day and Shipley, Sharon, Pa.; also Mr. Montford, secretary for the entire circuit, the White Hats of America; Mr. Melville, of the American Vaudeville circuit, of New York, and Mr. Barton, attorney, of Pittsburgh.

Mr. McSwain acted as toastmaster, and filled the position very entertainingly, telling numerous stories appropriate to the occasion. Mr. Montford "opened the show," as he expressed it, and left a very favorable impression among the managers of Greater New York, and a big day's business. Mr. Schack, of West Penn Railway, Pittsburgh, opened the show by a very clever bit of the speaker himself. He called attention to the fact that the White Hats were for equity in all things, interspersing his remarks with a number of humorous, original stories that brought the audience to a big day's business. He opened the show by a very clever bit of the speaker himself.

Mr. Heiser, of Dayton, convulsed everyone with his story about his experiences with a balloon as a free attraction. He said that the first day the balloon made an ascent, ascension over the heart of the city. The next morning at nine o'clock the telephone at the park began to ring, and the city was in one great state of excitement. The papers were full of the wonderful ascension, and the park looked forward to a big day's business. An hour before the ascension was to take place the hilltops were lined with people. After counting up that afternoon Mr. Heiser said the receipts were \$120.

After Mr. Heiser had concluded, he said that as Mr. Montford was opening the show he undoubtedly could be looked on as the dumb act of the show, to which Mr. Montford replied: "For a dumb act, you have more comedy than any I have ever seen."

Mr. Shannon, of Altoona, was entertainingly funny for some minutes relative to the amusement park in connection with street railway companies. Mr. Melville spoke briefly, advising the managers present to form a permanent organization for their own protection in the matter of picnic concessions and other problems that could only be met through concerted action. This suggestion met with approval, and a committee was appointed to devise ways and means of forming such an organization. A meeting will probably be held later in this month among the managers, and a permanent organization formed.

#### Coney Island's Awakening.

Sunday, March 6, marked the preliminary opening of the popular seaside resort. Tired of being cooped up for the winter, a goodly portion of the inhabitants of Greater New York took advantage of the fine weather and crowded the trains in mid-Summer style. The large crowd found many of the hotels and some of the amusement places open, including several toboggan slides, the skating rink, many moving picture resorts, carnivals and photo galleries. Stanch's was well patronized as usual.

Signs of activity were apparent in all directions. Luna Park is announced to open May 14.

#### Gumperts' Plans.

S. W. Gumperts, general manager of Dreamland, Coney Island, N. Y., has completed plans by which an interchange of attractions and novelties will be made between Coney Island Park and the English and European amusement enterprises controlled by J. Henry Tiss, of London. Mr. Tiss' parks are in London, Vienna, Budapest, Calix, Brussels, Blackpool, Dusseldorf, and Paris. New things from these pleasure places will be sent to Dreamland, beginning in May.

#### New Park for Memphis.

The East End Park Company has been incorporated for the purpose of building a new park in Memphis, Tenn. A. B. Morrison will manage the enterprise. A long term lease has been secured on property in the East End of the city, and work already started.

#### Geo. W. Owens, of Pittsburgh, Pa., arrived in Hot Springs, Ark., a few days ago, and has assumed the management of Whittington Park, that city. The summer resort made vacant by the death of Capt. Price, a large number of workmen are now employed there, and a number of improvements will be made, making the park one of the finest resorts in the South.

The season at Oxford Lake Park, Annapolis, Md., will run from June to September. Entertainment and musical comedy stock companies will be the attractions.

### Luna Park, Cleveland.

Directors Selan & Mintz, of Luna Park, Cleveland, O., state that the coming season will be the most auspicious in the history of the resort. Already the plans for many improvements and the installation of new devices have been completed, and before the opening, which will be early in May, the park will outstrip most of its contemporaries in the middle West. One of the most conspicuous features this season will be the athletic field, which will be conducted on thoroughly regulation rules, and will embrace a sheltered grandstand that will accommodate several thousand people. The baseball diamond and running courses will be under the supervision of a professional all around athlete, who is up in all games and events. He will assist entertainment committees, and to him will be left all questions involving authoritative decisions.

A splendid parade and carriage way will be maintained for the clientele who visit the park in vehicles. Already the quarters of the park at 301 Chynova Building is being besieged by concessionaires desiring privileges and exhibiting places.

In the Plaza Theatre a genuine surprise will be given. Inasmuch as the negotiations have not been closed in this regard, the attraction will not be named for a few weeks. The human roulette, rainbow dip, dancing pavilion, chautes and other concessions will be in evidence.

THE AMERICAN HIPPODROME Co. has leased the grounds of the Buffalo Baseball Club. This makes ten parks under its control. Two stages, 100 feet square, will be used. The park will also be a large dress ring. Popular prices will be charged for the show, including high class American and European acts.

C. A. JOHNSON AND ARTHUR C. WILLETS, of the Carnival Court Co., are booking features for the new summer amusement park, Buffalo, N. Y. The L. A. Thompson scenic railway will have an elaborate plant. Work on the new entrance is now under way, and the park will be finished by May 1.

MAX HARGRETH has leased the Euclid Garden Theatre for the rest of the year, thus assuring a Summer season.

### OUT OF TOWN NEWS

Rochester, N. Y.—Lycum (M. E. Wolf, mgr.) "The Builder of Bridges," with Kyrie Bell, made a fine impression Feb. 26, March 1. Business good. The Mountain Club (local), had a packed house 3. Margaret Anglin, in "The Awakening of Helena Richie," played to three large houses 4, 5. "Isaac," L. Richard Carr, 8, 9. "The Harvest Moon," 11, 12.

NEW NATIONAL Harry Hartig, mgr.—Frank Daniels, with a large and clever supporting company, in "The Belle of Brittany," fared well Feb. 28-March 2. House is dark week of 7.

COOK OPERA HOUSE (Frank R. Parry, mgr.)—"Via Wireless," Feb. 28-March 3. Business excellent. "Beverly," to S. R. O. 3-5. Presenting company and production entirely adequate. "Checkers," 7-9. The Sunny Side of Broadway," 10-12. "The Girl and the Detective," 14-16. "In Panama," 17-19.

TEMPLE (J. H. Finn, mgr.)—"The Curzon Sisters and Lon Auger divided honors of week of Feb. 28 fine and evenly balanced bill. Business up to top. Bill was George Robson and company, Howard and North, Charles Case, Five Aminals, O'Brien, Havel and company, Three Ernests, Frank Wilson, Cotter and Boulden, and Temple Scope.

BAXTER (D. M. Chaffman, mgr.)—"Business remains first class. Week of 7: J. C. Mack and company, Hobart and Hale, Ward and Lanscar, Ishikawa Troupe, Sade Hill, Williams and Weston, motion pictures.

CONSTITUTION (Fred Strauss, mgr.)—"Mile. An's Gay Musicians" did well week ending 5. J. Bernard Dyllis, Mlle. Ann, the Three Melrose Bros., and Leeds and Le Mar gave first rate acts. Rice & Barton's Big Gaiety Co. 7 and week.

CONVENTION HALL—Madame Semblitz, in concert, 11.

ALBANY, N. Y.—Harmonides Blecker Hall (J. Gilbert Gordon, mgr.)—"The Best Laid Stock Co. presented 'The Crisis' week of Feb. 28, to increased business. 'Brown of Harvard' week of March 7, and 'Caught in the Rain' week of 14. Mlle. Nazimova 10.

PROCTOR'S (Howard Graham, mgr.)—"Crows' home. Week of 7: Murphy and Nichols, Duffin-Rodney Troupe, Gardner and Vincent, Frank Morrill, Vernon, Misses Standish and Clifford, Hippie and company.

EMPIRE (Jas. H. Rhodes, mgr.)—"Scribner's 'On You Woman' with Charmon as a special feature, had big business 28-March 2. Rose Hill English Folly Co. followed 3-5, with Blanche Newcomb, John B. Cain and the Van Brothers filling a successful engagement. Bob Manchester's Cracker Jacks 7-9, the Gay Musicians 10-12, Bob Jones 14-16, Rice & Barton's Gaiety Co. 17-19.

GAIETY (H. B. Nichols, mgr.)—"Sam Devere Co. came 28-March 2, and pleased large audiences. Edmund Hayes, in 'The Umpire,' 3-5, had excellent business. The Big Review 7-9, the Star Show Girls 10-12, Miss New York Jr. 14-16, Washington Stock Girls 17-19.

AUDITORIUM ROLLER SKATING RINK is now a favorite resort for amusement seekers. Large crowds are seen daily and nightly.

Buffalo, N. Y.—Star (Dr. P. C. Corneil, mgr.)—"The Harvest Moon" March 7, Richard Carr 10-12, Anna Held 14-16. SHEAR'S (A. Shea, mgr.)—"Week of 7: Heron's stallions, Leonard and Anderson company, Al. Jolson, Les Trombetta, Harry de Coe, Marcel and Boris, and Jos. Hart's Bathing Girls.

JEFF (J. Ostel, mgr.)—"Jefferson De Angelo week of 7, in 'The Beauty Spot.' New Orleans French Grand Opera Co. week of 14. LYRIC (J. Laughlin, mgr.)—"Pierle of the Plains" 7-12. "In Old Kentucky" 14-19.

LAFAYETTE (Brag & Bulky, mgr.)—"New Fashion Plates exhibit 7-12. Lady Buccaneers follow. Sunday concerts are a popular feature.

ACADEMY (Mark & Brock, mgr.)—"The house is now closed for a month, preparing for its vaudeville picture career.

CANDY (C. White, mgr.)—"Al. Reeves' Beauty Show, week of 7, Robt's Knickerbockers follow.

UTICA, N. Y.—Majestic (J. O. Brooks, mgr.)—"The German Stock Return date," was well received Feb. 28. "The Harvest Moon" pleased a good house March 5. Howe's pictures were as interesting as usual, 4. "The Soul Kiss" 5, Richard Carr 7, Margaret Anglin 9, "The Detective" 10, Israel 12.

SHURET (W. D. Fitzgerald, mgr.)—"The past two weeks have been record breakers and have turned people away. Bill this week: Clayton White and Marie Stuart, Tom Barry and company, Pederson Bros., Brown and Ayer, Stanley and Morris, W. C. Fields, and Fiebert.

ORPHEUM (Ford Anderson, mgr.)—"Business is good, regardless of Lent. A good bill this week.

HIPPODROME (P. F. Clancy, mgr.)—"Good houses are the rule. A number of good acts and pictures are booked for this week.

ELMIRA, N. Y.—Lycum (Lee Norton, mgr.)—"Richard Carr, in 'Mary's Lamb,' had capacity house March 3. The Nancy Boyer Co. in repertory week of 7.

MORRIS (G. W. Middleton, mgr.)—"Week of 7: Darrah-Schiller Troupe, Robertus and Carmel, Four Winters, William Dillon, Jordan and Gervaise, Mabelle Raymond, Eva Westcott and company.

RIARLY (F. W. McConnell, mgr.)—"Cora Cherry, Hughes and Morton Max Bruno, Lottie Fayette and Stella Mars continue to please the patrons of this resort. Business good.

LOS ANGELES, Cal.—Mason Opera House (Harry C. Wyatt, mgr.)—"Robert Mantell, in repertory, Feb. 28 and week. Blanche Walsh March 7 and week. 'The Test'.

ADRIANUM (L. E. Dehmyer, mgr.)—"Dark. Dark."

HAMBURG'S MAJESTIC (Olivier Morosco, mgr.)—"Mortimer M. Tolson's Wine, Woman and Song Co. Feb. 27 and week.

BELESCO (John M. Blackwood, mgr.)—"The Man of the Hour enters upon his fifth week Feb. 28. 'What Happened to Jones' follows.

MOROSCO'S BURBANK (Olivier Morosco, mgr.)—"Sweet Kitty Bellairs" Feb. 27 and week. "The Heart," Gus Edwards, 12, 13. The play by William Hurst, interpreted by an augmented orchestra. The piece will no doubt run a second or third week. 'Brewster's Millions' next.

FERRIS (F. W. H. Cavanaugh, mgr.)—"Fertis Himes and company, in a revival of 'The Amner,' Feb. 27 and week, followed by 'The Gelsa'.

OLYMPIC—Charles Alphon Musical comedy. "Sk-Hill," Feb. 28 and week.

WOODWARD (O. D. Woodward, mgr.)—"Last week was divided between Wm. H. Crane and Grace Van Studdford. Business was good for both. This week, 'Arsene Lupin.' Next week, Olga Netherstone, in repertory.

SILVER (Earl Steward, mgr.)—"Last week Low Fields, in 'Old Dutch,' scored a hit, to big business. The star, John Henshaw, John Bunney, Chas. Jude, Vernon Castle, Eva Davenport, Adol. Lewis and Alice Joyce, all scored this week. Wilton Lackaye, in 'The Battle,' next week. Geo. Arliss, in 'Septimus,' next week.

GRAND (Hudson & Judah, mgrs.)—"Last week 'The Goddess of Liberty' drew large and enthusiastic audiences, for the production is one of the best Mort Singer has made. Sallie Fisher and Geo. Parsons head a fine cast, to which credit must also be given P. O'Malley Jennings, Fred Hagen, Johnny Forquy, Augustus Carney, Orla Arndt, and the Fredricks. This week, Dave Higgins, in 'His Last Dollar.' Next week, Al. G. Field's Minstrels.

ORPHEUM (Martin Lehman, mgr.)—"Last week the Orpheum's own Road Show did immense business, and every performance, with the Three Bros. Mascagne, Hyman and Meyer, Ida O'Day, Harry Fox and the Millers and Sisters, La Titcomb, Melville and Higgins, and 'A Night in a Monkey Music Hall.' This week, 'Tinker and Sherman, Eva Fay, Bert Weiss, Howard's Musical Sheldons, Blison City Four, Patsy Doyle, Kramer and Sheek.

GILLIS (E. S. Brigham, mgr.)—"Last week 'Human Heart' had its usual good business. This week, 'In Wyoming.' Next week, 'The Indian Mail Carrier.'

GAIETY (A. K. Wilber, mgr.)—"Last week, the Parisian Widows had a good burlesque show which was a little out of the ordinary. This week, the Hastings Show. Next week, Rosine Crassie Girls.

CENTURY (Jos. Donegan, mgr.)—"Last week the Avenue Girls pleased to good business. This week, New Century Girls. Next week, Mary Maldeen, with Ad. Volgaist as an extra feature.

STANDARD (S. Blum, mgr.)—"The new stock company will open March 12. Mary Hale has been re-engaged as leading lady, and Sedley Brown is stage director.

ST. LOUIS, Mo.—Olympic (P. Short, mgr.)—"Eva Tanguy, in 'The Follies of 1900,' scored 6-13. 'The Love Cure' did well last week. Week of 14, Marie Tempest, in 'Fenella.'

CENTURY (P. Short, mgr.)—"Lillian Russell, in 'The First Night' 6-13. 'Brewster's Millions' entertained large houses. Week of 13, 'Arsene Lupin.'

STANDARD (S. Blum, mgr.)—"Low Fields, in 'Old Dutch' 6-13. 'Hered' drew well. The scenery was greatly appreciated, the four acts being played in the one scene. Week of 14, Viola Allen, in 'The White Sister.'

AMERICAN (Geo. G. Fleming, mgr.)—"Arizona" 6-13. Last week we were entertained by David Higgins, in 'His Last Dollar.' 'The Cansman' week of 13.

GERMAN (F. Weib, mgr.)—"Sunday night, 6, Benedek of Bertha Wahlen, 'Die Hochzeit in Volen.'

HAVLIS (Wm. G. Gayven, mgr.)—"The Sporting Deacon" 6-13. Last week, 'Montana' played to good houses. 'In Wyoming' week of 13.

AVENUE GIRLS (Leo Reichenbach, mgr.)—"The Bragarders were coaxed daily received last week. Week of 13, the New Century Girls.

GAIETY (Geo. Donsler, mgr.)—"Cruise Girls 6-13. Last week, Hastings' Big Show was given by last houses. Billy Watson and the Girls from Happyland week of 13.

NEW COLUMBIA (Frank Tate, mgr.)—"Week of 7: Edwin Stevens, Florence Blundy, Laila Shannon and company, the Klein Family, Kathleen Lohr, Perry and White, Four Floods, Christy and Willis, kinodrome. Last week's show entertained large houses.

MONTREAL, Can.—His Majesty's (H. O. Brooks, mgr.)—"Molly May," pleased Feb. 28-March 5. House dark 7-12. "Three Twins" 14-19.

PRINCESS (Geo. P. McLeish, mgr.)—"Eddie Foy, in 'Mr. Hamlet of Broadway,' to good houses. Blanche Bates, in 'The Fighting Hope,' 7-12. 'Mr. Hopkinson' 14-19.

MAJESTIC Music Hall (Wm. Morris, mgr.)—"A good card drew to capacity the past week. The bill for week of 7: James J. Corbett, Magneto, the human conductor of electricity, and other entertainers.

SHRA'S (J. Shea, mgr.)—"A good card played to full houses. Bill for week of 7: John Hyams and Lella McIntyre, Lillian Shaw, Jane Courthouse and company, John Neff and Carlo Starr, Casting Dunbar, Cliff Ford and Burke, and Ballots.

GAIETY (F. Henry, mgr.)—"Rice & Barton's Gaiety Co. drew well. Week of 7, Clark's Runaway Girls.

STAR (F. W. Starr, mgr.)—"Fashion Plates did big business. Week of 7, Lady Buccaneers.

GRIFIN AMUSEMENT Co. (P. Griffin, mgr.)—"Continue to draw large numbers at its various places of amusement.

LONDON, Can.—Grand (John Egan, mgr.)—"Mr. Hopkinson," March 5, canceled, owing to illness of the star, Dallas Weir, at Toledo, O. Madame Nazimova, in 'A Doll's House,' 5. 'Three Twins' 7, Jefferson De Angelo, in 'The Beauty Spot,' 10; 'Ben-Hur' 12-13.

NORRIS, Velma and Alva Rasmussen, two children of this city, are making quite a reputation as acrobats in the vaudeville and picture houses of Ontario. They are of Danish descent, and were born in London.

Jessie Alexander, eleventh of Toronto, formerly in London, is touring the provinces, and Cyril D. Edwards are booked for the Auditorium 15, and Ernest Thompson Seton lectures 17. Bennett's, Star, Unique and Empire, moving picture and vaudeville, are drawing capacity houses. The Detroit String Quartette appeared in Auditorium 24, under the auspices of the Woman's Music Club.

PEORIA, Ill.—Majestic (Henry Sandmeyer, mgr.)—"Eight Bells" March 6-9, Go-Go-Go Mohawk 10, 11, Louis Mann (return) 12.

MAIS STREET (E. C. Burroughs, mgr.)—"Week of 7: Grace Emmett, Mabel McKelley, Carroll and Cook, Bush and Peyer, Bill Conklin, Hardie Langdon, Erceia and Francis, and the kinodrome.

PARADISE (Beaver Amuse. Co. mgrs.)—"Week of Feb. 28: Jack Hipp, McDonald and Weston, and Evelyn and Irving are the new producers at Dempsey's. Mr. Clark, representative of Shuberts, and Mr. McClure, an architect of Chicago, are in the city, investigating the feasibility of erecting a modern theatre building in connection with the National Hotel. The directors of the hotel intend to remodel the building this Spring. Ralph Tippet is the youngest manager in the city. Through his hustling abilities he has made the Crescent one of the popular moving picture theatres in the city.

DECATUR, Ill.—Powers' Grand (T. P. Rapp, mgr.)—"Moving pictures and illustrated songs Feb. 28 and week, to fair business. Rentrow's Stock company March 7 and week. Birou (A. Sigried, mgr.)—"Bill 28-March 2. Lolo Schiller Trio, Silvern and Emile, Ethel Altan and company, Sol Berner, and the Blondrome. Bill 3-5: Lolo, Keno, Walsh and Montrose, Stone and Hayes, Larkins and Burns, Kathryn Rowe Palmer, and the Blondrome pictures. Business fine.

INDIANAPOLIS, Ind.—English's Opera House (Ad. F. Miller, mgr.)—"Busoni March 7. 'The Love Cure' 8, 9, John Drew 11, 12. MURAT (Leonard Blumberg, mgr.)—"William Faverham, in 'Hered' and 'The Windy Way,' 7-12; Wilton Lackaye 14-16, Viola Allen 17-19.

PARK (Dickson & Talbot, mgrs.)—"The Lion and the Mouse" 7-12. 'The Newlows and Their Baby' (return engagement) 14-16, Thurston 17-19.

GRAND Opera House (Shafer Ziegler, mgr.)—"Week of 7: Minnie Seligman and William Bramwell, in 'The Drums of Doom.' McKay and Cantwell, Frank Stafford and company, Farrell-Taylor Trio, Milt Wood, Fredericks Raymond Trio, Bobby Pandur and Brother, Harding Curtis and company.

COLUMBIA (Cecil Owens, mgr.)—"Week of 7: Three Kelleys, Lieutenant Randall, Billy Inman and company, Middleton, Spelmeyer and company, Gray and Graham, Fred Nibbs, The Livingstons.

EMPIRE (H. C. Burton, mgr.)—"Brigadiers week of 7, Kentucky Belles week of 14.

NOTES.—The New Murat Theatre was opened week of 28. The opening night performance was given over to the North of Mystery Shrine. The entire construction is of brick, iron and concrete, no pillars or posts supporting the balconies, thus leaving an unobstructed view of the stage. The floors are all of concrete, heavily carpeted. Numerous exits from each floor on all sides. The opening attraction was 'Arsene Lupin.' 'The Goddess of Liberty' 4, 9, Grace Van Studdford, in 'The Golden Butterfly,' 11, 12; 'The Servant in the House' 13-15; Olga Netherole 18, 19.

BOYD'S (Frank Woodward, mgr.)—"The Woodward Stock Co. opened 5, in 'The College Widow.' 'When Nightingale Was in Flower' 13 and week.

GAIETY (E. R. Johnson, mgr.)—"The Parisian Widows 6 and week.

ORPHEUM (W. P. Byrne, mgr.)—"Week of 9: The Orpheum Road Show, in 'A Night in a Monkey Music Hall,' Melville and Higgins, Hyman Myer, Harry Fox and Millership Sisters, Three Brothers Mascagne, kinodrome.

KRUC "Doc" Fred, mgr.)—"The Phantom Detective" 6-9, 'Beverly' 10-12, 'The Isle of Spain' 13-16.

ST. PAUL, Minn.—Metropolitan Opera House (L. N. Scott, mgr.)—"May Robson, in 'The Rejuvenation of Aunt Mary,' did very big business, and pleased immensely Feb. 27-March 2. Louis Mann, in 'The Man Who Stood Still,' big business 3-5. Olga Netherole 13-16.

# THE GREAT LESTER

The Most Copied Ventriloquist  
Originator of walking through the audience  
Permanent Address

ROOM 403, GAIETY THEATRE BLDG., - NEW YORK

**FOR SALE**—Somerset trick dogs and doves moving P. M. machine, black art, B. C. photo-graph, magic illusions, small wagon show, will exchange for anything I can use in pool room, restaurant or park. Prof. Harry Smith, Gratz, Pa.

**WANTED**, an All 'Round Repertoire Woman that can do specialties, Song and Dance Comedian and Sourette. State all in first. Airtime time to follow. WILL A. RANTZ, Mgr., Greenwood, Ark.; Midland, Ark., March 14 and week.

**WANTED**, T. O. David Warfield, in "The Music Master," 10-12.

**OPHEUM** (H. W. Pieroz, mgr.)—Week of 6: Helen Grantley and company, Frank Fogarty, Jean Berzay and Playmates, Avon Comedy Four, Five Juggling Normans, Marshall Montgomery, and Hopkins and Arzelli.

**GRAND** (Theo. L. Hays, mgr.)—Thurston, the magician, drew big houses. Young Buffalo, in "The Heart of Alaska" week of 13.

**MARCELO** (Jack N. Cook, mgr.)—Business big. People for week of 6: Bobby and Hazel Robinson, Brahm's Ladies Quartette, Haverly and Wells, Ethel Barr and company, Capt. Jack Smith and Robert T. Byrd.

**STAS** (Arthur Mueller, mgr.)—The Merry Madams drew good business. For week of 8, the Folies of the Day, with Jack Johnson, the boxer. Week of 13, Kentucky Belles.

**MENTION**—Anne Warner, the author of "The Rejuvenation of Aunt Mary," occupied a box at the play night of 2. She is a St. Paul girl. . . . Arthur White, of this city, well known in song and dance, appeared week of 27, at the Gaiety, as did also James and Jeffers, in Irish comedy. Business was very good. . . . Madame Rothwell, the wife of the director, and the Symphony Concert Orchestra, drew a big house. . . . Adamson and Young Miller will wrestle 3.

**PORTLAND, Me.**—Jefferson (Julius Cahn, mgr.) Maude Adams, in "What Every Woman Knows," drew large audiences March 1.

**Under Southern Skies** had good returns 4, 5. Chicago Stock Co. 7-12.

**KEITH'S** (James E. Moore, mgr.)—The stock, in "Arabian Nights," 28 March 5, with songs by Mr. Toler and Miss Craig, and dances by Misses Friederick and Heming, of the company, and Fitzpatrick and Long, piper and dancer, made a big hit, drawing fine business. The stock, in "Too Much Johnson," 7-12. Vaudeville will be introduced between the acts commencing 7, when the De-mont Trio and Burt Shepherd will appear.

**NEW PORTLAND** (James W. Greely, mgr.)—High class vaudeville, with motion pictures of interest, the best of music and a vaudeville, could hardly fail to draw capacity attendance, and business since the opening has been up to expectations. Week of 7: "Ella Fendler," Gordon and Keyes, Julia Redmond company, the Straub Sisters, Eugene Trio.

**CONGRESS** (E. H. Gerstle, mgr.)—Powers, hypnotist, with a good list of vaudeville acts; moving pictures and illustrated songs, had capacity houses last week. Week of 7: Hammond and Frester, Thomas Clifford, Paul Floyd and Teine Russell, Numa Pearl, J. W. Myers, moving pictures, Congress Ladies' Orchestra.

**WHEELING, W. Va.**—Court (E. L. Moore, mgr.) Elsie Janis, in "The Fair Co-Ed," had big returns March 5. "The Soul Kiss" 12, Al Wilson 14.

**VIRGINIA** (Chas. A. Feinler, mgr.)—"Silver Threads," week of March 2, had good returns, followed by Viola Allen, in "The White Sister," 3, to big returns. Dark 4, 5, Dustin Farnum, in "Cameo Kirby," 7; dark 8, 9, Fluffy Ruffies 10-12.

**GRAND** (Chas. A. Feinler, mgr.)—Bill for week ending 5 was "The Little Honeymoon" and "Ten Nights in a Bar Room," and had good returns. Week of 7, "The Hypnotist" and "The Working Girl."

**ATOLLO** (H. W. Rogers, mgr.)—Ginger Gira, 28 March 2, and had good returns, followed by Robie's Knickerbockers, 3-5, did well. Folies of New York and Paris 7-9, the Trocadero 10-12.

**VICTORIA** (Geo. Shafer, mgr.)—Big returns. Week of 7: The Four Musical Mays, Boston Newsboys Quartette, Henri French, Busch-Devere Four, Eva Allen and company, E. Warren Hatch and company, Chat and Dot Keyes, La Belle Stone.

**Richmond, Va.**—Academy of Music (Leo Wise, mgr.) J. E. Dodson, in "The House Next Door," March 8; Elly's Royal Italian Band 11, 12.

**Blount** (Chas. I. McKee, mgr.)—"The Fatal Wedding" week of 7.

**COLONIAL** (E. P. Lyons, mgr.)—Week of 7: Five Sugarmotes, Louis Crouch, Mr. and Mrs. W. P. Bush and Little Nellie, songs and pictures. Business continues excellent.

**LIBERTY** (S. Galeski, mgr.)—Week of 7: Ernest and Marie Les Dananas, Bosie Romaine, Bell and Washburn, and pictures.

**THEATRA** (R. L. Welsh, mgr.)—Week of 7: Vaudeville, songs and pictures.

**Worcester, Mass.**—Worcester (J. F. Burke, mgr.) Week of March 7, "Way Down East," "What Every Woman Knows" to S. R. O. 2. "The Yankee Prince," 4, 5, very well received. "Rebecca of Sunnybrook Farm" and "The Harvest Moon" are the next bookings.

**FRANKLIN**—Week of 7, Cole and Johnson, in "The Red Moon," "Via Wireless" week of 14. Last week, "In Panama" drew well.

**POLY'S** (J. C. Criddle, mgr.)—Week of 7: "Peter," Quinn and Mitchell, Jane Boynton and Fan Burke, Musical Fredericks, Frank Rogers, the Lessos, Ward, Klare and Ward, electrograph.

**Tacoma, Wash.**—Tacoma (C. H. Herald, mgr.) Troupe of the U. S. Tennessee Minstrels March 1, Schumann-Helk 3, "A Stub-born Cinderella" 4, 5.

**GRAND** (Oscar A. Worley, mgr.)—Week of Feb. 28: The Fantastic Phantoms, with Hilarious and Rosalie Ceballos, Peter Baker, Hal Kelley and Flo Wentworth, Smith and Harris, the Six Balton Troupe, Reese and Prosser, pictures and song.

**PANTAGES** (W. J. Simmons, mgr.)—Week of 23: Vina's models, Eretto Bros, the Hed-Rickas, Albert Gray, Musical Montgomerys, Walter Armin, pictures and song.

**Long Branch, N. J.**—Broadway Theatre (Walter Rosenberg, mgr.) bill March 7: Golden and Golden, Zain and company, Princess Lala, and motion pictures. Change of bill twice a week.

**CREATION** (Lochner & Leary, mgrs.)—Bill 7: Jennie Gerade, in songs, and motion pictures.

**J. J. TANNER**, recently of "The Girl of the Golden West" Co., mourns the loss of his wife, who died at Asheville, N. C., recently, from pneumonia.

**THE AERIAL SHAW'S** are a sensational success in Europe. They are well booked up.

**WANTED, Girl Partner.** Good Singer and Talker for singing and talking act. Playing small time. Answer quick, stating age, height and weight, and full particulars. Send photo. Join here. Add. Geo. W. Fairman, 311 E. Main St., Richmond, Va.

**MUSICIANS WANTED**—One good B-flat Cornetist, one Flute and Piccolo Player, and one E-flat Alto Player doubling in strings. Address: Care H. RICHTER, Bandmaster, S. and S. Home, Bath, Steuben Co., N. Y.

**WANTED**—For Thomas Bros.' Big Tent Shows, Musicians to double B. and O., also Stage. Can use man and wife; Man to double Band, Woman for Sourette. Prefer those doing specialties. Salary low, but sure. No tickets. MRS. SUSIE THOMAS, care Show Car, Kyle, Texas.

**WANTED**, for Moorhead's 2-Car Show. People for Band and Orchestra. Tuba, Cornet, Alto, Slide Trombone, Clarinet and Drums. Specialty People that do sing and dance; also Advance Agent that understands advancing. For one night stands. 2-car show. Wanted Agronomist to make ascension and parachute leap daily. Lowest salary first letter. Show opens April 1. Lowest salary \$10. Moorhead, 1023 Cleveland Ave., Sherman, Tex.

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This week, DIXIE, Jackson, Miss.

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# DRAMATIC AND MUSICAL.

Adams, Maude (Chas. Frohman, mgr.)—Pittsburg, Pa., 7-12, Youngstown, O., 14, Erie, Pa., 15, Toledo, O., 16, Kansas City, Mo., 17, Grand Rapids, 18, 19.  
Anglin, Margaret (Louis Netherland, mgr.)—Cincinnati, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

# Important News Concerning My Prize Contest

# I'LL CHANGE THE THORNS TO ROSES

(Words by ARTHUR J. LAMB)

FIRST VERSE	CHORUS:	SECOND VERSE
If life were only sun- shine	I'll change the thorns to roses.	If night time were the day time
My sunshine would be you,	I'll make your life a dream,	My sun of love you'd be,
If life were only Sum- mer	And then, until life closes.	If Winter were the May time
You'd be my Summer, too.	Your days will golden seem.	In you the Spring I'd see.
For love has such a magic	I'll make your world a garden.	My fond heart still will guide you
Whose powers will be known,	You're all I'm living for, I'll change the thorns to roses.	Tho' skies grow dark above
When I am your love only	To bloom forevermore.	I'll always be beside you
And you're mine alone.	To bloom forevermore.	You're my star of love.

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Since offering a prize of \$150 cash AND ROYALTIES for the best melody to go with the above words (see details in my advertisement of Feb. 19), I have been asked several questions, two of which are quite important. Read my answers:

QUESTION—Must the participants in the contest send an ACCOMPANIMENT with their MELODY? ANSWER—No, it is not compulsory, but of course it will give your melody a better chance of getting the interpretation you desire.

QUESTION—Must the words "to bloom forevermore" be REPEATED at the end of the chorus, as printed? ANSWER—No, not if it threatens to spoil your theme. What I am after is THE BEST MELODY I can get. If you can repeat the words, all right. If not, all right. I won't split hairs.

REMEMBER! The contest closes Saturday April 2. Your manuscript must be in either of my offices by that date or it cannot be entered. Don't start to work without reading my advertisement of Feb. 19 carefully.

CARL LAEMMLE, President



CHICAGO: 67 S. Clark St.

HOMER HOWARD, Mgr.

NEW YORK: 147 W. 42d St.

WM. H. PENN, Mgr.

East Lynne (Chas. Frohman, mgr.)—Pittsburg, Pa., 7-12, Youngstown, O., 14, Erie, Pa., 15, Toledo, O., 16, Kansas City, Mo., 17, Grand Rapids, 18, 19.  
"The Shuberts" (Chas. Frohman, mgr.)—Cincinnati, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619

"Girl of Eagle Ranch" (Kelly & Brennan, mgrs.)—Mound City, Kan., 9, Butler, Mo., 10, Schell City, Mo., 11, Tipton, Mo., 12, Clarkburg, Mo., 13, Washington, Mo., 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 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599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

Mack, Andrew (Lew Fields, mgr.)—Brooklyn, N. Y., 7-12.  
Merry Manneering (The Shuberts, mgrs.)—N. Y. City 7, indefinite.  
Mann, Louis (Wm. A. Brady, mgr.)—Joliet, Ill., 11, Peoria 12, Chicago 14-26.  
McIntire and Heath (Klaw & Erlanger, mgrs.)—Oakland, Cal., 7-12.  
Murphy, Tim (Murphy & Weber, mgrs.)—Nashville, Tenn., 9.  
Montgomery and Stone (C. B. Dillingham, mgr.)—N. Y. City 7, indefinite.  
McCarthy, J. (Fred Block Co., mgr.)—7-12.  
Moore, Victor (Cohn & Harris, mgrs.)—Macon, Ga., 9, Jacksonville, Fla., 10, Savannah, Ga., 11, Charleston, S. C., 12, Augusta, Ga., 14, Columbia, S. C., 15, Charlotte, N. C., 16, Lynchburg, Va., 17, Norfolk 18 Richmond 19.  
Melville, Rose (J. R. Stirling, mgr.)—Waco, Tex., 9, Condon 10, Fort Worth 11, 12, Dallas 14, Greenville 15, Hot Springs, Ark., 16, 17, Little Rock 18, Poplar Bluff, Mo., 19.  
Macaulay, William (Frenton, mgr.)—10, Chillicothe 11, Bookfield 12, Carrollton 14, Moberly 16, Columbia 17, Fulton 18, Jefferson City 19, Las Vegas, N. Mex., 9, Raton 10, Trinidad, Colo., 11, Rocky Ford 12.  
Maxwell-Hall Stock (Maxwell & Hall, mgrs.)—Waterloo, Ia., 7-12, Marshalltown 13-19.  
McDonald Stock (G. W. McDonald, mgr.)—Clinton, Ont., Can., 7-9, Kalamazoo 10-12, Palmetto 14-16, Lodi 17-19.  
Morey Stock, Le Conte & Fisher's (P. A. Murphy, mgr.)—Anastarko, Okla., 7-12.



VIOLET BARNEY,  
Bijou Stock Co.

Marks Bros. (Tom Marks, mgr.)—Battle Creek, Mich., 7-12, Kalamazoo 14-19.  
Mock and All (S. A. Kelly, mgr.)—Stevens Point, Wis., 7-12, Fond du Lac 14-19.  
Manhattan Stock (C. W. Russell, mgr.)—Jackson, Mich., 7-12, Albion 14-19.  
"Miss Hussy" (Henry W. Savage's—Chicago, Ill., 7, indefinite.  
"Madame X" (Henry W. Savage's—N. Y. City 7, indefinite.  
"Merry Widow" (Eastern, Henry W. Savage's—N. Y. City 7-19.  
"Merry Widow" (Western, Henry W. Savage's—San Francisco, Cal., 7-19.  
"Man of the Hour" (Brady & Grismer's—Cleveland, O., 7-12.  
"Man of the Hour" (Brady & Grismer's—Kenosha, Wis., 9, Fond du Lac 10, Janesville 11, Madison 12, Milwaukee 13-19.  
"Man of the Hour" (Brady & Grismer's—Keene, N. H., 16.  
"Midnight Sons" (Lew Fields—Boston, Mass., 7-20.  
"My New Husband" (Henry Scott Co.'s—Emmham, Ill., 9, Alton 10, Monticello 11, Collinsville 13, Gillespie 15, Carrollton 16, Greenfield 17, Springfield 18, Havana 19.  
"Man on the Box" (Kastner & Grondale Bros., mgrs.)—Eliz Rapids, Mich., 9, Manistee 10, Ludington 11, Traverse City 12, Cadillac 14.  
"Mrs. Wiggs of the Cabbage Patch" (Lieber & Co.—Detroit, Mich., 7-12, Grand Rapids 13-16.  
"Montana" (Henry D. Carey's (Roland Osborne, mgr.)—Cincinnati, O., 7-12, Cleveland 14-19.  
"Miss Nobody From Starland" (Mort H. Singer, mgr.)—Chicago, Ill., 7, indefinite.  
"Molly Mag" (Hamilton, Ont., Can., 10.  
"Molly Mag" (Montreal, Can., 14-19.  
"Molly Mag" (Jackson, Mich., 14.  
"Molly Mag" (Detroit, Mich., 14.  
"Monte Cristo" (Baltimore, Md., 7-12.  
Netherole, Olga (Wallace Monro, mgr.)—St. Paul, Minn., 7-9, Minneapolis 10-12, Kansas City, Mo., 14-16, St. Joseph 17, Omaha, Neb., 18, 19.  
"Newlyweds and Their Baby" (Geo. Goett, mgr.)—Joliet, Ill., 9, Danversport 10, Dubuque 11, Clinton 12, Indianola 13, 14-16, Anderson 17, Fort Wayne 18, 19.  
Oily, Mue (Waggoner (The Shuberts, mgrs.)—Baltimore, Md., 7-12, Washington, D. C., 14-19.  
O'Hara, Fluke (Al. McLean, mgr.)—Chicago, Ill., 13-19.  
Orpheum Stock, Edward Doyle's—Noblesville, Ind., 7-12, Tipton 14-19.  
Orpheum Stock (Phil Ott, mgr.)—New Bedford, Mass., 7.  
Ottawa's Own Stock, W. A. Pattiello's—Ottawa, Can., 7, indefinite.  
"Ozark" (Empire Amuse. Co., mgrs.)—Shubert, N. Y., 9, Earlville 10, Hamilton 11, Cleveland 12, Plank 14, Mexico 17, Wolcott 18, Phoenix 19.  
"Old Chatterbox" (M. J. Nelson & Bradfield, mgrs.)—Canadian, Tex., 9, Tulsa 10, Plank 11, Lub-  
lock 12.  
"Old Homestead" (Franklin Thompson, mgr.)—Louisville, Ky., 7-12, Centralia, Ill., 14, Evansville, Ind., 15, Owensboro, Ky., 16, Henderson 17, Cairo, Ill., 18, Paducah, Ky., 19.  
Powers, James T. (The Shuberts, mgrs.)—Milwaukee, Wis., 7-12.  
Patterson, W. E. (J. M. Stout, mgr.)—Vinita, Okla., 10, Claremore 11, Bartlesville 12, Parsons, Kan., 14, Cherokee 15, Chanute 16, Jola 17, Poynter, Beulah—Jolt & Nicola's (Harry J. Jackson, mgr.)—Philadelphia, Pa., 7-12, Paterson, N. J., 14-16, Camden 17-19.  
Price & Butler—Houtzdale, Pa., 7-12, Huntington 14-19.  
Partello Stock, Eastern (Harry J. Leland, mgr.)—Newburgh, N. Y., 14-19.  
Partello Stock, Special (Ed. R. Moore, mgr.)—Gait, Ont., Can., 14-19.  
Partello Stock (Ed. R. Moore, mgr.)—Ottawa, Can., 7, indefinite.  
Payson Stock (E. S. Lawrence, mgr.)—Toledo, O., 7, indefinite.  
"Pierrot Stock" (F. Willis Pickett, mgr.)—Waycross, Ga., 7-12.  
Powell & Cohan's Musical Comedy (I. Kent Cohan, mgr.)—Milan, Ind., 7-12, Frankfort 14-19.  
"Poly of the Circus" (Frederic Thompson's—Columbus, O., 10-12, Dayton 14, 15, Toledo 17-19.  
"Poly of the Circus" (Fred Belcher, mgr.)—Parsons, Kan., 9, Columbus 10, Leavenworth 11, Sedalia, Mo., 12, Columbia 14, Jefferson City 15, Mexico 16, Kirksville 17, Chillicothe 18, Nebraska City, Neb., 19.  
"Pierrot of the Plains" (A. H. Woods—Buffalo, N. Y., 7-12, Toronto, Can., 14-19.  
"Pierrot of the Plains" (Western (H. W. Link, mgr.)—Cincinnati, O., 10, Lafayette 11, Columbus 12, Ottumwa 14, Mystic 15, Albion 16, Mount Pleasant 18, Burlington 19.  
"Queen of the Mountain Range" (Philadelphia, Pa., 7-12, Boston, Mass., 14-26.

Robertson, Forties (The Shuberts, mgrs.)—N. Y. City 7, indefinite.  
Ressell, Lillian (Joseph Brooks, mgr.)—St. Louis, Mo., 7-12.  
Ring, Blanche (Lew Fields, mgr.)—N. Y. City 7, indefinite.  
Robson, May (L. S. Sire, mgr.)—Winnipeg, Man., 9, Billings 10, 11, Livingston 13, Helena 16, Butte 17, Missoula 18, Wallace, Ida., 19.  
Rogers, Max (Klaw & Erlanger, mgrs.)—Brooklyn, N. Y., 7-12.  
"Robinson Crusoe" (Fred Block Co., mgr.)—Providence, R. I., 7-12, Worcester, Mass., 14-16.  
"Rip Van Winkle" (Fred Block Co., mgr.)—Los Angeles, Cal., 9, Santa Ana 10, San Diego 11, 12, Los Angeles 13-19.  
"Royal Slave" (C. Bennett's (Geo. H. Bobb, mgr.)—Seymour, Ia., 9, Princeton, Mo., 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.  
"Round Up" (Klaw & Erlanger's—Salt Lake City, Utah, 7-19, Ogden 11, 12, Los Angeles, Cal., 14-19.  
"Red Mill" (H. B. Emery, mgr.)—Los Angeles, Cal., 7-12, Berkeley 13, Hanford 14, Fresno 15, Merced 16, San Jose 17, Oakland 18, 19.  
"Ragtime Tramp" (L. M. Boyer, mgr.)—Dyersburg, Tenn., 9, Union City 11, Trenton 12, Brownsville 14, Humboldt 15, McKenzie 16, Paris 17, Chicago 18, 19.  
Sobren, E. H. and Julia Marlowe (The Shuberts, mgrs.)—Philadelphia, Pa., 7-19.  
Skinner, Otto (Chas. Frohman, mgr.)—Rock Island, Ill., 9, Des Moines 10, St. Joseph, Mo., 11, Topeka, Kan., 12, Denver, Colo., 13-19.  
Starr, Frances (David Belasco, mgr.)—Cincinnati, O., 7-12, Chicago, Ill., 14-19.  
Scher, Fritz (Chas. B. Dillingham, mgr.)—Cleveland, O., 7-12, Canton 14, Akron 15, Erie, Pa., 16, Youngstown 17, 18, Zanesville 18, 19.  
Stahl, Rose (Henry B. Harris, mgr.)—Detroit, Mich., 7-9, Fort Wayne, Ind., 10, 11, Toledo, O., 12, Jackson, Mich., 18, Ann Arbor 19.  
Scott, Fred (The Shuberts, mgrs.)—N. Y. City 7, indefinite.  
Shea, Thomas E. (A. H. Woods—Atlanta, Ga., 7-12, Nashville, Tenn., 14-19.  
Ethney, George (D. Stair, mgr.)—New York, N. Y., 7-12, Castle Pk., 9, Greenburg 10, Canfieldville 11, Uniontown 12, Latrobe 14, Harrisburg 15, Reading 16, York 17, Frederick, Md., 18, Annapolis 19.  
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Irwin's Big Show—Gayety, Baltimore, 7-12, Gayety, Washington, 14-19.  
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Imperial (Slim Williams, mgr.)—Empire, Chicago, 14-12, Star, Milwaukee, 14-19.  
Jardin de Paris Girls (Clarence Burdick, mgr.)—Buckingham, Louisville, 7-12, People's, Cincinnati, 13-19.  
Jolly Girls (Richard Patton, mgr.)—Columbia, Scranton, 7-12, Gayety, Erie, Pa., 10-12, Gayety, Paterson, 14-16, Box 20, Jersey City, 17-19.  
Jersey Lilies (Wm. Clark, mgr.)—Empire, Cleveland, 7-12, Lay off 14-16, Apollo, Wheeling, 15-19.  
Knickerbockers (Louis Rohde, mgr.)—Gayety, Pittsburgh, 7-12, Gayety, Buffalo, 14-19.  
Knickerbockers (Gordon, mgr.)—Dewey, Brooklyn, 7-12, Gayety, St. Paul, 13-19.  
Lady Buccaneers (Harry Strauss, mgr.)—Star, Toronto 7-12, Lafayette, Buffalo, 14-19.  
Lido Lifters (Harry Doel Parker, mgr.)—Gayety, Morning, Noon and Night (Walter Knibbe, mgr.)—Lay off at Philadelphia 7-12, Bijou, Philadelphia, 14-19.  
Merry Maids (Harry Rodgers, mgr.)—Empire, Des Moines, 7-9, Lyceum, St. Joseph, 10-12, Century, Kansas City, 13-19.  
Moulin Rouge (Chas. Edwards, mgr.)—Providence, Philadelphia, 7-12, Columbia, Scranton, 14-16, Luzerne, Wilkes-Barre, 17-19.  
Miss New York Jr. (Ed. Schaefer, mgr.)—Luzerne, Wilkes-Barre, 7-9, Columbia, Scranton, 10-12, Gayety, Albany, 14-16, Empire, Schenectady, 17-19.  
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Mardi Gras (Wm. Clark, mgr.)—Gayety, Philadelphia, 14-19.  
Marathon Girls (P. H. Sheridan, mgr.)—Gayety, Minneapolis, 7-12, Gayety, Milwaukee, 13-19, Merry Whirl (Chas. Edwards, mgr.)—Chicago, 7-12, Kusun's, Chicago, 13-19.  
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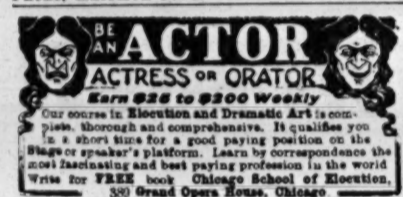
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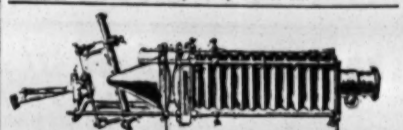
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## LOEW BUILDING ON FORTY-SECOND STREET.

There will be another theatre on Forty-second Street, New York City, very shortly. The new amusement place is being built for Marcus Loew, who has decided that a theatre especially designed for moving pictures will be profitable in that section of town. He has secured the property next door to the Lyric Theatre, and the work of demolishing the present old brownstone buildings was begun last week. The theatre is to be the most capacious of any of those designed for such exhibitions, and will be devoted entirely to moving pictures and vaudeville.

## NOTES FROM THE OFFICE OF AARON'S ASSOCIATED THEATRES.

Mittenthal Bros. "The Soul Kiss" company, now playing to heavy business in Pennsylvania, Ohio and Michigan for Spring tour. In all probability there will be two companies playing "The Newlyweds and Their Baby" on the road next season, one of which will play the larger one night stands.

Henry B. Harris' "The Travelling Salesman" continues one of the best drawing cards on this time, and in spite of Lent is playing to excellent business.

Harry Doel Parker has secured Conyer's "Our New Minister," and will probably play a tour over the Eastern time.

Charles Grapevin, in his new show, "Above the Limit," has just completed booking time over this circuit through Maryland and Pennsylvania.

Several "St. Elmo" companies continue to do a big business in spite of the competition with various versions in stock and repertory.

Geo. D. Sweet, who has "A Messenger Boy," carrying band and orchestra, is routing time through Pennsylvania.

**MIDGETS FOR THE HIPPODROME.** Thirty-six midgets, who will soon appear in plays at the Hippodrome, were passengers by the White Star Liner Laurentic on March 1, from Liverpool and Queenstown. Fourteen of them are women and girls, and all look as plump and span as if they had just jumped out of bandboxes, in which the tiniest of the lot could hide without discomfort.

One very black little fellow, who claimed to be a Hindustanee and who speaks excellent English, wrote his name for a reporter. There is one native American in the English speaking group. There are five groups altogether, each under a separate manager. They represent nearly every nationality of civilized people, and their ages range from eighteen to forty-two years.

They open at the Hippodrome March 14.

## REMICK NOTE.

Did you ever hear spicy music? "It has come." Maurice Levi wrote it, and Jerome H. Remick & Co. publish it. You will sit up and listen when you hear it. It's a "feet agator." It has a "haunting, stay-with-you melody," and when the Remick coterie say they are going to make it a "hit" it is all over with the "can't do it" bunch. Oh, yes—the name—"Happy Nights Two-Step," original also with Levi. He and his band had packed houses on their last tour. Watch the two-step. Watch it grow. Ever see a parade fire? "Happy Night" will be one.

## CANADIAN THEATRE COMBINE.

A communication from St. John, N. B., under date of March 2, states that an amalgamation of Canadian amusement-houses is announced.

A syndicate will take over the theatres controlled by Bennett, Shubert, Klaw & Erlanger, Keith, Consolidated, John Cort, Walker of Winnipeg, and Sparrow of Montreal. The new combination, according to the report, will control practically all theatres in Canada, embracing drama, vaudeville, moving pictures and other amusement lines.

## "THE FASCINATING WIDOW"

A farcical comedy, in three acts, by Scott Marble, entitled "The Fascinating Widow," was given for the first time on any stage at the Strand Theatre Monday evening, Feb. 28. The story concerns a Doctor Thornybold (played by Fin Reynolds) the discoverer of a new salt cure. It is his desire to try the same on his various patients, among whom is a young widow who visits his office and incidentally meets the nephew of the doctor. It is love at first sight. The doctor himself becomes enamored of the widow and this incident forms the foundation for a series of episodes that are really amusing, offering excellent opportunities for fun making, each of the three acts ending with a laughable situation.

Advices state that the dialogue is bright, and with a few changes the comedy should be a success. The cast in full: Doctor Thornybold, Fin Reynolds; Will He Live Long, Judson Bell; James Lanson, J. Arthur Gordon; Malcolm Grey, Guy M. Dalley; Capt. Jennette, Al. Williams; Sherlock Tracer, Charles Pelham; Joe Jennette, Jessie Lee Bulger; Miss Swift, Juliet Zittell; Miss Leonora, Virginia Beard; Mrs. Harder, Elsie Reed.

## A. H. WOODS' NEW PRODUCTIONS.

A. H. Woods will begin this week rehearsal of "Madame Sherry," the musical play which he and George W. Lederer are to produce at the Colonial Theatre, Chicago. In the title role is Lena Abernethy, and in her support are Marie Dalton, Elizabeth Murray, William Sellery, Ignacio Martinetti, Helen Demarest and John Parks.

Valeska Suratt will appear in a new musical farce, not yet named, which will have its first performance at the Chestnut Street Opera House, Philadelphia, Easter week.

In Miss Suratt's company will be Dallas Welford, George Richards, Nema Blake, Amelia Summerville, Jack Henderson, Charles L. Morrison, George Anderson, May Raley, Edward R. Burton, Eleanor Gordon, Blanche Shirley and Blanche Gordon.

## EVA TANGUAY FINED.

Eva Tanguay was fined \$40 and costs, at Louisville, Ky., on March 3, on the complaint of Clarence Hess, a stage hand at Macaulay's Theatre, in that city. Hess alleged that Miss Tanguay had lashed him with a hatpin.

Harry Bough, property man of the Tanguay company, was fined \$5 on the same charge. The first witness was Clarence Hess, the plaintiff, who testified that Harry Bough had lashed him with her hatpin. Miss Tanguay took the stand and denied that she had applied bad names to the stage employees.

## NOTES FROM W. S. CLEVELAND.

This circuit has lately added seven more towns to its New England section.

The high water mark for number of acts playing over the circuit has been reached this week, there being four hundred and eighty-three.

Some of the notable acts playing this time are: Three Demons, Chas. and Sadie McDonald, Mysterious Hennella, Rossi's elephants, Tom Gillen, Frank McCrea and company, Beauvais-Maridor company, Tomita Jiu Jitsu company, Maurice Hoffman and company, Luke's performing bears, Luke's seven performing lions, Reno, Emerson and Neehan, Claudius and Scarlett, Bates and Neville, Mile. Valeska, Bradley's Minstrels, Pike and McDonough, the Four Leaders, the Four Fawns, Smith, Evans and Williams, Francell and Lewis, the Great Hugo, Miti Admont, Cora Wilmont, Caley and Waldron, Hattie Lurad, La Fegre and St. John, the Four Vanouls, and Howe and Edwards.

## OLGA SAMAROFF, PIANIST, UNDER-GOES OPERATION.

Olga Samaroff, Russian pianiste, who was to have played with the Philharmonic Society Friday afternoon, March 4, was operated on last week for appendicitis in a Boston hospital. Despatches said Miss Samaroff rallied well from the operation, and was out of danger.

## MURPHY AND NICHOLS TO PLAY ENGLAND.

Will H. Murphy and Blanche Nichols will play an engagement in England the coming Summer, opening at the Palace Music Hall, London, about June 1, in their sketch, "The School of Acting."

## WALSH WITH THEISE.

Vincent Walsh, formerly the manager of the American Music Hall, New York, is now in charge of the M. M. Theise Theatrical Exchange Vaudeville Department.

## OUT OF TOWN NEWS

**Winnipeg, Can.**—Walker Theatre (C. P. Walker, mgr.) Mark Hamblough, piano recital, March 1; Olga Nethercole, in repertory, 2-5.

**WINNIPEG (C. P. Walker, mgr.)**—May Robson, in "The Rejuvenation of Aunt Mary," 10-12.

**GRAND (Kelly & Rowe, mgrs.)**—The French Maids, in "The Hello Girls," burlesque, week of 28.

**DOMINION (W. B. Lawrence, mgr.)**—Week of 28: "The Operator," Bennington Bros., the Rinaldos, Irene Lee and her Dancing Boys, Brown-Levant, Karl and Erma Gath, "Those Three Fellers."

**BIRCH (Geo. F. Case, mgr.)**—Week of 28: Anna Blanche and company, the Wheelers, Velde Trio, Wooden Lawson, Noodles Plome, Von's (Doloy & Cohn, mgrs.)—Vaudeville.

**QUINCY, ILL.**—Empire (W. L. Busby, mgr.) The Pinks Feb. 27-March 6, "The House of a Thousand Candles," J. Al. Field's Minstrels 10, "Money and the Girl" 12.

**BIRCH (W. N. McConnell, mgr.)**—Week of 7-13 Eldora and company, Martin and Greenham, Walton and Brandt, Sol Burns, illustrated songs and moving pictures.

**Alton, Ill.**—Temple (W. M. Sauvage, mgr.) "Tempest and Sunshine," Feb. 28, pleased. Grace Van Studdiford, in "The Golden Butterfly," March 2; "Montana" 6, "The House of a Thousand Candles" 8.

**LYRIC (W. M. Sauvage, mgr.)**—Taylor and Fabian and new pictures.

**BIOGRAPH (F. M. Brill, mgr.)**—The All-mans and pictures.

**NOTE**—W. M. Sauvage, manager of the Temple and Lyric theatres, is planning to build a large vaudeville house, full details of which will be given out later.

**Toledo, O.**—Valentine (H. A. Smith, mgr.) "Israel" drew a large audience March 1. Busoni 5, Pittsburgh Orchestra 8.

**AUDITORIUM (Otto Kilves, mgr.)**—"Mr. Hopkinson," with Dallas Welford, was liberally patronized 28-March 1. Viola Allen 4, 5, Dustin Farnum 12.

**LYCEUM (E. R. Kelsey, mgr.)**—"Mrs. Wiggs of the Cabbage Patch" was a fine drawing card 27-March 2. "Uncle Tom's Cabin" 3-5, "Rip Van Winkle" 6-9.

**EMPIRE (Harry Winters, mgr.)**—"The Queens of the Jardin de Paris" drew crowded houses week of Feb. 27. The Ginger Girls week of March 6.

**AMERICAN (Maumee Amusement Co., mgrs.)**—"The Little Minister," by the popular Payson Stock Co., drew crowded houses week of 22. "A Good Fellow" week of March 6.

**ACADEMY (Will C. Bettis, mgr.)**—Vaudeville and moving pictures attracted capacity houses week of 27.

**ORPHEUM (Fred Kessler, mgr.)**—Vaudeville and moving pictures drew fine business week of 27.

**NOTE**—Special announcement is made that beginning week of 7, a specially engaged stock company will inaugurate a season of high class stock productions. The company will be known as the Auditorium Players. The first week's offering will be "The House of a Thousand Candles." Mabel Rowland will head the company as leading lady.

**Nashville, Tenn.**—Vendome (W. A. Sheets, mgr.) "A Gentleman from Mississippi" drew fine business 28-March 2. "Buster Brown" 4, 5, Tim Murphy 9, Mabel Talliaferro 10-12.

**BIRCH (Geo. H. Hickman, mgr.)**—Ray Raymond and company, in "The Girl from the U. S. A.," is the bill for week of Feb. 28. Fine business. Cecil Spooner, in "The Little Terror," week of March 7.

**GRAND (Geo. H. Hickman, mgr.)**—Week of Feb. 28: Menetekel, Two Leons, Maisee Lee, the Campbells, Menetekel, and the famous altograph.

**ELITE (Capt. W. D. Ament, mgr.)**—The Elite, under new management, is enjoying a fine business. Week of Feb. 28: Watson Sisters, Oberli and Mackenzie, Earl Jordan, Holton and Cook, Ed. Roberts, and motion pictures.

**FIFTH AVENUE (F. P. Farlong, mgr.)**—Good business prevails with a fine bill. Bill as follows: Gardner and Lowell, the Clarks, Holle and Leslie, Araks Jap Troupe, and the Naturescope.

**CRYSTAL (Wm. Wassman, mgr.)**—The best to be had in motion pictures.

**DIXIE (W. J. Williams, mgr.)**—Moving pictures and illustrated songs.

**NOTE**—Manager Wassman has returned from a business trip to Baltimore, Knoxville and other points. . . . The name of the Crescent Theatre has been changed to the Elite by Capt. W. D. Ament, the new owner and manager. The bill this week is the first booked by the new manager, and shows that

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**Chattanooga, Tenn.**—Albert (Paul Albert, mgr.) Mabel Talliaferro, March 1, 2, came to good business and pleased. Victor Moore, in "The Talk of New York," 5, scored. Marie Cahill 17.

**BIRCH (A. O. Neal, mgr.)**—Week of Feb. 28, Hanlon's "Superba" did well. Week of March 7, "Strongheart."

**LYRIC (A. O. Neal, mgr.)**—Cutler Stock Co. last week scored a splendid success in "Divorçons" and "The Cowboy Sheriff."

**AIRDOME (Will Albert, mgr.)**—Business continued good week of 28, with Augusta Taylor company, Hamlin and Noyes, Ethel Olkey, Banks-Breazeale Duo, Con E. Dorfy.

**Butte, Mont.**—Broadway (J. K. Heslet, mgr.) "The Wolf" showed to big business Feb. 27, 28.

**FAMILY (G. N. Crawford, mgr.)**—Cornell's Players, in "Lost to the World," drew well. This company continues to thrill its patrons each week.

**MAJESTIC (W. J. Swarts, mgr.)**—Week of March 5: Mile. Nadje, Le Roy and Clayton, William E. Whittle, Max York's dogs, Newell and Niblo, Wilson and Pearson, Thalen's Orchestra, and MajesticScope. Well filled houses the rule.

**EMPIRE (W. G. Lingeran, mgr.)**—Bill 27-March 2: Kittle Stevens, Musical Roberts, Four Andersons, and pictures. Bill 3-5: Jas. O'Des, Kingsbury and Munson, Shaney and King, and Empirescope. Good returns.

**Vicksburg, Miss.**—Walnut Street Theatre (Hy. Mayer, mgr.) Cecil Spooner, in "The Little Terror," drew fairly on Feb. 28. "The Third Degree" had a large house March 1. "The Prince of To-night" 3. Nothing further booked for ten days.

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Are this week at HAMMERSTEIN'S VICTORIA THEATRE, where they are creating a veritable sensation with the following great song successes

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## MOTION PICTURE NEWS

### New Films.

Edison.

"Fruit Growing, Grand Valley, Colo."—This film shows the wonderful results accomplished by irrigation. The whole growth of the orchard is shown, even the arid lands before the irrigation process has begun. The great wheel by which the water is lifted above its level and division boxes filled and distributed to the various irrigating ditches, the operation of spraying by which injurious insects are destroyed, and, perhaps most interesting of all, the way the fruit is protected against frost, are all graphically shown and through the medium of excellent photography. The sight of the many fires burning in the orchard, by means of which the temperature is raised from 12 degrees to 15 degrees, is most picturesque and not to be forgotten.

"A Mountain Blizzard."—Three tenderfeet are on a prospecting tour in the Sierra Nevada Mountains. They meet an Indian, who tells them of an approaching snowstorm. They proceed and are caught in a blizzard. They lose their way and they travel in a circle. Night comes and they try to light a fire. They rub twigs and fire a pistol at them. Despairing, they conclude to die—settle down in the snow. They are awakened by people from a mountain hotel which stood near where they slept. After a warm breakfast each man returns to his worldly ways.

"Frankenstein."—Shows Frankenstein, a young student of the sciences, leaving his father and sweetheart to pursue his studies at college. He discovers the awful mystery of life and death. He conducts the experiment and is rewarded by seeing an object forming and rising from the blazing caldron in which he has poured his ingredients, but which gradually assumes a human form, and exhibits signs of animation. The evil thoughts that swayed his mind have influenced his handiwork that, instead of a human being endowed with beauty of face and form, he has created a hideous monster of colossal, unshapely proportions and most frightful men. He endures agony in trying to keep his awful secret from the world and from his sweetheart, as their wedding day draws near. The monster, unwilling to be separated from his creator, haunts his footsteps. The object of the creature's special hatred is Frankenstein's sweetheart, whose room he invades on her wedding night, driving her shrieking into her husband's arms. The monster stands in an attitude of entreaty before the mirror, and here the psychological theory of the whole story is demonstrated, viz.: that when Frankenstein's love for his bride shall have attained its full strength and freedom from impurity the creature cannot exist. The monster gradually fades from view, leaving only his reflection in the glass which remains as the reflection of Frankenstein himself as he enters the room and approaches the mirror. Gradually the image of the monster disappears, and Frankenstein, freed from the awful burden he has been carrying, finds happiness in his bride's embrace.

Lubin.

"Marriage in Haste."—The chart of the love affairs of Arthur and Jean suggested a corker with the cramps. Father objected with an emphasis that resulted in Jean being locked in her room, while Arthur was forbidden the house. There were two keys to the door of her boudoir and as soon as father went away she opened the door with the second and despatched the maid with a note to Arthur, promising to elope with him the following morning. She kept the appointment and sent a note to her father by a little girl who chanced by. The child delivered the note, and father excelled all previous exhibitions of rage when he read the brief lines. Warning the Chief of Police of the elopement and asking that the rural constables be requested to hold the elopers, father took the little girl as guide and set out in his own car in pursuit. That warning was a boomerang for father, for the Mayor of Cragg Crossing got one of the messages and proceeded to hold up all cars from the city on general principles. Father, with the little girl still his companion, was one of the catches, and the extreme youth of the child convinced the rural populace that hanging was about seven degrees too good for father. They got a rope around father's neck and prepared to launch him into eternity. Jean and Arthur arrived in time to explain matters, but father was so angry with the inhabitants of Cragg Crossing that he had no time to be angry with Jean and his new son-in-law.

"Hearts Are Trump."—Robert Geddes has a pretty daughter, Ruth, who is loved by George Drake, his paymaster, and Joe Brooks, a young civil engineer employed on the big railroad contract that is the immediate interest of Geddes and Company. Geddes rather favors Drake because the latter is a business man, but Ruth's preference is for Brooks. Drake rides out to the construction camp to pay off the men and Ruth and her father go along. Drake takes a dislike to Brooks because of Ruth's preference for the young engineer. Drake sees that he has lost and plans to steal the payroll and leave the country. But the thief is himself robbed by the mulatto foreman, and is left insensible

in the road. He charges Brooks with being the man who planned the robbery and the sheriff takes him into custody. Then a search is instituted for the others and the foreman is run down and apprehended. Brooks is freed from the suspicion and Drake shares prison quarters with the negro.

"Mamma's Angel Child."—Mother didn't know a tenth the things the golden haired darling did. Even when he was caught red-handed—and black-fingered—painting a mustache and goatee on the face of his sleeping grandfather, changing the old gentleman's appearance so that the family did not recognize him for a moment, she would not believe that Clarence had done it, and when grandpa advocated a sound spanking as the thing Clarence most needed, she took her darling away from there in high indignation. Clarence got his brother-in-law to be "in wrong" with sister by creeping under the sofa and pinching her ankle just as Reggy reached for the handkerchief she dropped, and Reggy went out of the house much more quickly than he entered it. He engineered a row between the cook and her leeman friend that was responsible for both heat and chill, and there were other little playful tricks. Then Clarence grew up, but he did not become a jillbald as everyone had predicted. Instead we see him in his study getting ready his sermon for next Sunday.

"The Blunderer."—We see him first with his litter of puppies and his infantile pig, the playfellows of his happy farm days where his tastes and amusements are those of a boy of ten rather than man of twenty. The father decides to send him to his brother in the city laden with a gift of eggs and a fat hen. The hen is lost and the eggs broken. He is finally landed in his uncle's house by a friendly policeman. There his foolish cousin is instructed to set him right. A too literal following of instructions results in blunder to grief, and he is glad to be back on the farm playing with his friend, the pig.

"The Irish Boy."—This is the simple story of a bright young lad who comes to America. Pat Noonan writes him that there is a good chance in America and advances the price of the steamer fare. He takes Terrence in hand after getting him less conspicuous clothes, procures a place for him in the factory in which he works. Terrence falls in love at first sight with Nora, the pretty typist in the office, and this feeling is reciprocated. The foreman, jealous of the more attractive man, seeks to discredit him by declaring his watch to have been stolen. Nora has seen him secrete the timepiece in Terrence's locker and has been misled. Her explanation clears Terrence. The foreman is dismissed and Terrence is given the job. He sends for the old folks and marries Nora.

Essanay.

"The Inventor's Model."—Thomas Hunter, an aged inventor, who has been laboring many years on an automatic elevator for the tubelands of copyright and patent protection, accepts a check from Clifford for \$10 on account, and is advised to leave the model with the promoter. Hunter receives a letter from Clifford stating that, while the model has no great value as an invention, he will endeavor to place it. Two or three wealthy capitalists write Clifford a big check for the invention. Hunter receives no further word from the promoter. Nell Winfield, Clifford's stenographer, has learned of her employer's dealing the elevator model. Clifford has made love to the girl, and has promised to marry her, but changes his mind. This offers her the incentive of wreaking her revenge upon Clifford by informing Hunter, the inventor, that he has been mercifully cheated by the promoter. In a rage the old inventor again goes to Clifford's office. He is bodily ejected and threatened with arrest if he again enters the office. Hunter patiently waits and later follows Clifford into a cafe where the latter is entertaining. Hunter slips quietly upon Clifford. The table is upset and the diners thrown into a panic. The police are called and Hunter is arrested. He is formally accused of attempted murder by Clifford and Clifford's companion, but Miss Winfield's new fiancée, with his sweetheart, call at the new place and gives bonds for the release. Then Miss Winfield turns to Clifford and accuses him of having robbed the old gentleman of his invention. Evidence is given and Clifford is defeated. The old man and his aged wife go on the witness stand. Nell Winfield's story has won the case, and the model and the accused sums are restored to the old inventor.

"The Girl and the Fugitive."—Minnie Harding, a Western maiden, is preparing for a hard washing day, with Sam, the nigger helper. A cowboy rides up to the cottage and asks Minnie for a drink. The cowboy, taking advantage of her hospitality, makes love to her. The cowboy becomes insulting. Sam returns to find Minnie struggling in the arms of the cowboy, but he runs to see if other help cannot be secured. Ross White, another cowboy, is cantering by when Sam

tells him of Minnie. White is a good friend of Minnie, and runs to the house. The cowboy goes away, menacing White with future revenge. Minnie thanks White, and the latter mounts his horse and rides off. The scene changes to the front of a little Western saloon and gambling house. White enters. He takes a hand in a game of poker, but finds the other cowboys are cheating. He accuses one, a quarrel started, there is a flash of revolvers, a shot is fired and White breaks through the crowd. One of the cowboys endeavors to turn White's mount away, but White wings the cowboy on the arm and dashes away. The cowboys mount and follow. White leaves his mount and takes to his heels. The cowboys also dismount and continue after the fugitive. Finally White throws them off the trail. White hurries to Minnie Harding's cottage and begs that she conceal him from his pursuers. The girl hides him in a closet just as the leader of the cowboys raps at the door. The cowboy inquires if White has been near, informing her that they had seen him near the cottage. She shakes her head. The cowboy makes love to her and White is again forced to defend her. The cowboy is too quick, and with his gun against White, disarms the latter and ties his hands behind him. He fires his revolver twice. Minnie has cut White's bonds, and when the cowboy returns, White disarms him. The cowboys dash up, the leader is permitted to step out and state that White has made his getaway again. White has pressed the end of the cowboy's revolver against its owner's ribs. The scheme works. The cowboys ride away and White drags his captive into the cottage again. White liberates the leader. He turns to Minnie. She hesitates, and he opens his arms to her. She runs to him, and gathering her in his arms he kisses her tenderly.

"The Hand of Uncle Sam."—Frank Smith, an American mining engineer, has a native clerk who is the leader of a gang of conspirators, working to unseat the present Dictator. The clerk calls a meeting in Smith's study. They are interrupted by the sound of footsteps outside, and conceal papers and weapons in Smith's desk, and all bolt out. Smith seats himself at his desk and a captain of the native troops, followed by a few soldiers, enter and begin their search. The government has ordered that the place be searched for evidence. The soldiers turn out drawers and bring forth incriminating documents. The American is arrested and dragged before the commanding officer of the army of the Republic. Smith is dragged off to prison. Mrs. Smith and her sister have received word from headquarters of the arrest of Smith. She and her sister find the native clerk acting suspiciously. The clerk has returned to obtain a certain document. He hurries from the room. The commanding officer declares that Smith will have an opportunity to clear himself at court-martial. Mrs. Smith and her sister hurry to the office of the president of the Republic, but he offers them no assurance of the liberation of the American. Smith appeals to Evans, the United States Consul. Evans assures them that he will adjust matters immediately. Evans calls on the president, demanding the immediate release of the American. The president says "No" and will have to pay the penalty if guilty. Evans wires for details. United States Secretary of War. Smith is found guilty and sentenced to be shot at sunrise the following morning. Evans runs on the scene flourishing a cablegram. It reads to the effect that the execution of Smith must be prevented, that a United States torpedo boat destroyer has left the port of San Salvador to enforce this order. The United States government will accept no explanation from the Republic or if the sentence is carried out. Evans then declares the release of Smith. This is refused. Next is shown the United States torpedo boat destroyer, under full steam, coming down on the camera. Morning dawns and the American is led forth and placed at twenty paces from a little squad of soldiers. The scene changes to the destroyer at anchor. A boat, containing a dozen sailors pushes off from her side and heads for shore. A slight interruption in the prison yard saves the American's life. The commanding officer, followed by a squad of Yankee sailors enter and orders the prisoner released. His innocence is established when the native clerk is dragged in and the incriminating documents taken from his person. The picture closes with Smith in the arms of his wife, and Old Glory waving above them.

"His Hunting Trip."—The first scene shows the interior of a gun club. Jack Sweet enters. The butler hands Jack a letter. It states that the yearly premium is due that day. Jack writes a check. Two members of the club come in, laden down with rabbits and anecdotes. The other envoys members of the club decide on a two months' sojourn in the Adirondacks, and leave early the following morning. Jack tells his wife of the proposed trip. The next morning before dawn Jack makes ready for his trip. He leaves a note to his wife, stating that he is to be gone for two months, that she need make no mail and that he has paid his insurance. Jack is held up by a tramp, who makes him take off his coat and hat and gives him his guns and suit case. Jack arrives at the station. He tells the boys of the

hold-up and wants to notify the police, but the boys with the dogs, board the train. The hold-up man, being recklessly drunk, seeks shelter in a small powder shack. He lights a cigar and the powder shack is blown to atoms. A card bearing Jack Sweet's address is found, and the foreman calls on Mrs. Sweet. She identifies the wearing apparel, and the workmen leave. Two weeks later the will is read and Mrs. Sweet finds that all her husband's property is left to her. A month elapses and a yellow newspaper, which has got wind of the amount of insurance Jack carried, makes a feature story of it. The unsuspecting Jack and his cronies are having a good time in the mountains. We have a view of them at camp, eating, and out hunting. The two months of the trip have about elapsed, and all prepare to break camp. A number of fortune hunters call on Mrs. Sweet and make violent love. Mrs. Sweet reads a telegram, stating that Jack's insurance is void. The president of the insurance company declares that he can fix the insurance if she will promise to be his wife. Jack enters. The president leaps for the door, and the little widow goes on her knees. Jack convinces his wife that he is really in the flesh and makes her explain about the insurance man. The check explains it all. He tears it up and opens his arms to her, and she does not hesitate to go to them.

Lubin Notes.

Judging from the advance orders for extra prints, the Lubin release for St. Patrick's day is going to be the most popular production made in some time. The story is one that is available long after the day of release, since it does not hinge upon St. Patrick's Day, but wide awake exhibitors realize that the title in front of their house on March 17 will make new friends and patrons. The release is not only timely, but a particularly good bit of work both as regards acting and scenic presentation.

The section of the Lubin Stock company now working in the South will be called upon in a few weeks, the move being made preparatory to a longer and more extended trip that will last the greater part of Summer and include the perfection of some new wrinkles in the making of motion pictures. Experiments were made the other day and it was found that in the new Lubin studio twelve or fifteen regular sets can be made at once, enough to permit the players in a production to complete the interior action of any picture in a single day, keeping in the department of the story, as is not possible in the day while scenes are being struck and others set.

The car strike has not bothered the Lubin producers at all. The big auto-bus renders the directors absolutely independent of the regular modes of travel, and since the strike the big car has been placed at the disposal of those members of the company who live some distance from the studio and off the railroads. While the ramshackle express wagons serve the office forces of most establishments, the Lubin players reach their homes in even greater comfort than in times of peace.

Some authors who write motion pictures seem to believe that all things are possible to the trick photographer. The other day a manuscript was submitted calling for two aeroplanes, a dirigible balloon and a couple of submarine boats, one of which was to be rammed by the other under water. It could have been done at that, but having planned a big effect the author carelessly forgot to write story about it.

Essanay Notes.

The Essanay Company have announced for early release a great dramatic picture, entitled "The Hand of Uncle Sam," a production of marvelous scenic effects and thrilling episodes. Slight defects in certain parts of the release have made it necessary to delay the release of the picture until these portions of the picture could be remedied. It is worthy of note that the scenes of the picture have been obtained from various parts of the continent, the West, the Isthmus of Panama and in Mexico, while the indoor scenes were all made at the Chicago studio.

G. M. Anderson, the Essanay Western producer, who is now making pictures in Santa Barbara, Cal., also tells a funny incident in the making of the Essanay's recent educational and novelty picture, "The Ostrich and the Lady." The camera man was invited to stand his tripod in the centre of the field, right among the birds. He had been told that they were harmless as doves. The keeper was seeking to put the black bag over one of the ostrich's head, when it backed into the camera, and with a vicious movement of its feet sent the camera and operator sprawling. The frightened camera man finished taking the picture from without.

The Essanay London office has now removed from New Compton Street, W. C., to 4 Rupert Street, more capacious quarters. Mr. Spoor writes that the American manufacturers are all enjoying huge prosperity in the foreign fields.

The Essanay Company are issuing an especially attractive poster for their feature film, "The Hand of Uncle Sam."

The Essanay's latest Western picture, "The Fence on Bar Z Ranch," is a feature for Saturday, March 12. The story tells of a controversy over boundary line dividing the properties of Philip Graham, a wealthy ranchman, and a widow. The picture contains some splendid dramatic situations, which are cleverly acted.

Work is to begin soon on several new big buildings for the Essanay Film Co., storehouses, carpenter and machine shops and a



Another splendid Western Drama

Release of Saturday, March 12

"THE FENCE ON 'BAR Z' RANCH"

(Length, approx., 950ft.)

Release of Wednesday, March 16

A powerful dramatic story

"THE INVENTOR'S MODEL"

(Length, approx., 650ft.)

WITH

"METHOD IN HIS MADNESS"

An uproariously funny comedy

(Length, approx., 302ft.)

COMING SOON

"THE HAND OF UNCLE SAM"

A Sensational Patriotic Picture

Release announced next week.

ESSANAY FILM MFG. CO.

435 N. Clark St., Chicago

FILMS

For Sale SLIGHTLY USED

Machines of all makes, and Supplies

STERLING FILM CO.

24 UNION SQUARE, NEW YORK

New addition to the photographic department With the opening of Spring the company will begin work on their grounds, the artificial lake will be completed, while clearings will be made for the erection of gigantic outdoor sets. The Essanay grounds are especially attractive, and occupy several acres.

The Essanay studio is to be fitted with double its present artificial lights. The Essanay company has purchased a number of scenarios with call for gigantic indoor scenes. With the increased lights it will be possible to produce pictures with settings of enormous proportions.

The Essanay "Tomahawk" is arousing the interest of the exhibitors who are sending in many little anecdotes and humorous stories for its columns. The latest "Tomahawk" contains the following: "Thoughtful married couples should have their family quarrels before a moving picture machine, so that when they come to get their divorces the court can discover what happened without being obliged to sift the truth from much conflicting testimony."

"THE MAN ACROSS THE STREET."

Though his name you seldom mention, (He's not worth so much attention) You can judge him by the way he runs his biz.

By the class of film he uses The projector he abuses And you swear he'll surely make an awful biz.

There's a blondy cashierino Chewing gummy gummerino And a-flirting with the doorman all the day.

There's an usher who's a rusher And a musical four-flusher Who's still playing "Ta Ra Ra Ra Boom De Ay."

But its funny, ain't it, Mabel, How this fellow's always able To keep the crowd a-comeing all the time, For the "S. R. O." is always Hanging in his lobby hallways

While the cheerful public's waiting with its dime, Maybe he's not reflectin' In an attitude delectin' 'Bout what's doing at the "Nickel" or "Elite."

Just attending to his own, Letting well enough alone, And not knocking you—the man across the street.

Edison Notes.

E. W. Townsend's latest contribution to Edison films will be released March 20. It is a dramatic subject, entitled "The Salt Case Mystery."

Don Fulano, the world's greatest living educated horse, which recently won fame in "An Equine Hero," will make his next appearance at an early date in a film entitled "Bradford's Claim," in which it is said his work is even more remarkable than in the first picture.

The Keith Hippodrome is one of the guest and largest places of amusement in the country, its seating capacity of 4,500 being second only to that of the New York Hippodrome. It was recently secured by George Kleine for an exhibition of educational films, to which the prominent educators, ministers,

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professional men and city officials of Cleveland are to be invited.

Trent and Wilson, who recently took the agency for Edison products in Salt Lake City, have installed two new Model "B" machines in the Luna Theatre, and one in the Casino Theatre of that city. The Luna and Casino are considered two of the largest and best equipped places of amusement in the West. The latter is a combination motion picture and vaudeville house, recently erected and conducted along strictly up-to-date lines.

"Love Drops" is a short film, but there are several good laughs in it, and it will be found an excellent "filler-in."

Preliminary announcement has been made of the release of "Michael Strogoff," Jules Verne's renowned story of the heroic and successful combat of the czar's faithful courier with court intrigue and villainy, and of his thwarting of the plot and exposure of the conspirators. The many exciting episodes of his perilous missions ought to insure a wonderfully interesting film if, as is promised, the atmosphere of the original story is carefully preserved and the characters selected properly studied and acted.

Edward W. Townsend is at work on another film which will be included in the release for the latter half of March. Judging the film by the character and success of "Little Sister," "The Social Education," "A Rose of the Tenderloin" and "A Victim of Bridge," we shall expect a production worthy of Mr. Townsend and the Edison Company. The film in question will be dramatic in character.

"My Milliner's Bill" is a comedy which was made famous by Rosina Vokes, the well known actress, some twenty years ago. The production of the playlet has been brought strictly up-to-date, handsomely staged and played by special cast.

## For New Patents Court.

The U. S. Senate Committee on patents reported favorably last week the bill for the creation of a new court which shall exercise

the jurisdiction now exercised by the Circuit Court of Appeals in patent causes, and which shall have no other jurisdiction. In its report favoring the bill the committee said: "The necessity for a single Court of Appeals for patents causes becomes apparent to the student of conditions relating to patent law and its administration by the existing court."

## The Fly in Motion Pictures.

A number of disinterested people, headed by Edward Hatch Jr., of the drygoods firm of Lord & Taylor, have given a great deal of time in spreading the propaganda of the destruction of the fly. The Kleine Optical Co. has co-operated with them, and caused the film, called "The Fly Pest," to be shown before scientific bodies as well as the laity, without expense to themselves, no admission fee being charged, in the interest of the cause.

## James H. Simpson's Activities.

James H. Simpson, the popular and energetic manager of the Manhattan Theatre, is always on the lookout for something new and frequently displays some startling novelities before patrons.

The highest class vaudeville acts are given on the programmes of the house, and have lately included such acts as Hickey and Nelson, in "Tangled Up," and Libbey and Trayer, the well known singers.

An extraordinary feature of the first run motion pictures shown lately was a film displaying Ralph Delmore, in "The District Attorney." Mr. Delmore is a well known actor, and was seen at his best in this play. Graphic pictures of the Paris flood were shown at the same time.

Wm. J. Gane, the manager of the circuit, and his right bower, Jim Simpson, will have to be reckoned with in the future, as they both have the same idea, "the better the show, the larger the receipts."

## OUT OF TOWN NEWS

**Houston, Tex.**—New Majestic (C. A. MacFarland, mgr.) week of Feb. 27: "A Night With the Poets," Ed. De Coria and company, Trolley Car Trio, Vera De Bassini, George Smalley, Sam Hood, Norm Edwards, and the Majestic Graph to crowded houses.

**PRINCE** (David Weiss, mgr.)—Elliot Dexter 28, "Three Twins" March 1-3, Marie Cahill 4, 5.

**PRINCESS** (B. J. Parker, mgr.)—Week of Feb. 27: "The Musical Mauts," Edwin Miller, Chase-Carma company, Billie Mack and moving pictures.

**IMPERIAL** (A. Schwartz, mgr.)—Week of Feb. 27: Silvano and company, Louise Carrico, Smith Bros., Carter and Tracy, and moving pictures.

**COZY** (M. Wolf, mgr.)—Week of Feb. 27: Rath Saverane and company, Armand, Reynolds and Lewis, and moving pictures.

**GAITEY** (J. J. Glynn, mgr.)—Week of Feb. 27: Tony Gallaway, Ratina, Billie Sam, and moving pictures.

**THEATRO** (W. J. Hennessy, mgr.)—Week of Feb. 27: Arnold Twins, Sylvester and Heinland, Mollie Carlowa, and moving pictures.

**NOTES**—The scenic Empire Royal, Vaudeville and Dixie all moving picture shows, are doing splendidly. Albert Weiss, manager of the New York Theatrical Syndicate, was in the city 25, to look after his interests here and to instruct his manager here regarding improvements for the Prince this Summer.

**Paris, Tex.**—Peterson's (Wilbur Keith, mgr.) Primrose's Minstrels scored big Feb. 21. "St. Elmo" played return date 24, matinee and night. "The Girl and the Hawk," 26, pleased. "The Girl of the Golden West" March 1.

**JEWEL** (Roy D. McClelland, mgr.)—Shadowgraph, Ball and Dorris, Pepper Twins, with illustrated songs and pictures, to capacity.

**LYRIC** (John Salveto, mgr.)—Motion pictures and illustrated songs continue to please.

**NOTES**—Outside capitalists were in Paris recently for the purpose of establishing an alldome for the Summer theatrical business. Many improvements will be made at Warwick Park soon to handle the large crowds during the Summer months. The body of Clay Clement, who died in Kansas City Monday, arrived in this city, and were laid to rest in beautiful Evergreen Cemetery upon the arrival of his wife from New York. The remains were taken to Col. Sheo Williams' home on South Twenty-second Street, where they were watched over by the local lodge of Elks, of which the deceased was a member, and the services were conducted by that order. A great many friends from other cities came to pay their last respects. Col. Louis came to pay their last respects, delivered the oration.

**El Paso, Tex.**—El Paso (Frank Rich, mgr.) Marie Cahill, in "The Boys and Betty," to S. R. O. Theresa Carrena, 23, deserved better business than she got. "Wine, Woman and Song," 24, to good business and pleased audience. "Tempest and Sunshine" 26, 27, Rose Melville, in "Sie Hopkins," March 3.

**OPERA** (Frank Rich, mgr.)—Edwin Bailey Stock Co., in "East Lynne," 27-March 6.

**MAJESTIC** (Frank Rich, mgr.)—Burlesque and musical comedy to splendid business. Winnie Baldwin and Mildred Manning, with Fritz Field and Nat Wentworth, make this show what it is, and the chorus, in charge of Emily Stead, contributes largely toward the success achieved.

**Dallas, Tex.**—Dallas Opera House (Geo. Anzy, mgr.) "The Shepherd King," week of March 1, opened to good house.

**MAJESTIC** (O. F. Gould, mgr.)—Week of Feb. 28: De Mora and Graceta, Dainty Zena Kiefe, Surazal and Razel, J. Warren Keane, Maxim's models, Carl McCullough, Hennings, Lewis and Hennings.

**OPERA** (Brown & Harris, mgrs.)—Week of Feb. 28: Jennings, Jewel and Barlow, La Belle Valeska and her seven trained bears, Musical Wolf, Bonner and Meredith, Marie Montrose. Drawing well.

**HAPPY HOURS** (F. O. Dalton, mgr.)—Week of Feb. 28: Cole and Cole, John D. Carroll, Mr. and Mrs. J. F. Chick, Toomer and Hewins, Waldo, De Vere and Gates. Good patronage.

**Galveston, Tex.**—Grand Opera House (Chas. T. Brian Jr., mgr.) "Three Twins" had fair attendance Feb. 28. Marie Cahill 3, "The Third Degree" 5.

**CRYSTAL** (G. K. Jorgenson, mgr.)—Week of Feb. 27: Jarvis, Nann and Juranda, Floyd and St. Clair, James Roberts, Walter and May, and life motion pictures. Business is fairly good.

**Austin, Tex.**—Hancock Opera House (Geo. H. Walker, mgr.) "Three Twins" Feb. 22, 23, to S. R. O. each performance. Splendid production. Marie Cahill 24, "A Stubborn Cinderella" March 2, "The Prince Chap" 3, "The Shepherd King" 9, "The Third Degree" 10, "The Thief" 11, "King Dodo" 12.

**NOTES**—Moving pictures and vaudeville continue to pack the house.

**Lafayette, Ind.**—Dryfus (C. P. Long, mgr.) Powell & Cohan Musical Comedy Co. opened week of Feb. 28, to big house. "They Loved Lassie" March 7, "The Girl at the Helm" 8, "Gaustrak" 10, "Three Twins" 18.

**Victoria** (J. A. Erwin, mgr.)—Blandin's Players had good patronage week of Feb. 28. Harvey Stock Co. March 7-12.

**FAMILY** (D. W. Maurice, mgr.)—Week of Feb. 28: Sherman Jay Circus, Arcadia, Ella Cameron and company, Chapman and De Rubie, Lillian Barnhart, and the kindromes. Business excellent.

**NOTES**—Manager Klene, of the Arc, has returned from a month's stay at Hot Springs, Ark., very much improved in health.

During the illness of Myrtle Huntington the illustrated songs at the Family will be sung by Lillian Barnhart, who is quite a local favorite. Owing to a severe cold and hoarseness, Charles Hasty, "The Hoosier Boy," was obliged to cancel the week of Feb. 22, which he spent with his family here. He has resumed his vaudeville work.

The Sunday concerts at the Family have been discontinued, the authorities objecting to Sunday performances of any kind.

**Evansville, Ind.**—New Grand (Fred Westfar, mgr.) good crowds continue. Week of Feb. 27: Jolly Fanny Rice, McConnell and Simpson, Mr. and Mrs. Jack McGreevy, Frank White and Lew Simmons, Martinette and Sylvester, Dick Gardner and Anna Revere, Saones, and kindromes.

**WELLS BIZOU** (Chas. Sweeton, mgr.)—"Paid in Full" 27, 28, John Drew, in "Inconstant George," March 10.

**NEW MAJESTIC** (Edward Raymond, mgr.)—Fine crowds here always. Week of Feb. 27: Tom Linton and his Jungle Girls, Dick and Alice McAvoy, George Lavender, Pelzer and White, Norman, the human frog; Lorain Mitchell, Swan's trained alligators, and a change of moving pictures. Ladies' souvenir Monday and Friday.

**ORPHEUM** (Chas. Sweeton, mgr.)—Most popular moving picture house in the city. Illustrated songs and amateurs nightly.

**Milford, Mass.**—Music Hall (Gordon Bros., mgrs.) This week: Brandon and Larkin, Taylor and Larkin, Fred Campbell, Mille, Beantelle, Fanny King, Haric Moore, Harris and Dale, Harry Newman, Green and Jolly, Snow and company, Bob and Bertha Hyde, and motion pictures.

**WASHINGTON HALL** (Marion Wilson, in character impersonations, were really the most artistic ever seen here. "The Lady is a very clever character woman, and gives a full two hours' entertainment, assisted by a pianist.

**NOTES**—"A Day at the Ranch" came 2, to a packed house, and gave great satisfaction, with a large cast of characters.

The Four Sullivan Bros. send press notices of their success on the Pacific Coast. Walter Chapin, comedian, is home for the Lenten season.

**New Bedford, Mass.**—New Bedford Theatre (W. B. Cross, mgr.) Phil Ott March 7, moving pictures and vaudeville 10-12.

**HATHAWAY'S** (T. B. Bayliss, mgr.)—Week of Feb. 27: Galloway, Harry Taylor, Elvia Bates and company, Granville and Rogers, Henry Horton and company, assisted by Louise Dilemma; Helm Chiles, Tasmanian-Vandeman Troupe, and the pictures.

**NOTES**—Hathaway's plays to large houses doing the best vaudeville business in the city. The Savoy and Nickle do good business.

**Ann Arbor, Mich.**—Whitney Theatre (A. C. Abbott, mgr.) "The Man on the Box" 7, moving pictures and vaudeville 10-12.

25, pleased fine audience. "The Golden Girl" matinee and night March 5, Rose Stahl, in "The Chorus Lady," matinee and night 10.

**MAJESTIC** (Arthur Lane, mgr.)—Week of Feb. 28: The Four Lubins, Chester and Grace; Anderson and Burt, in "Home, Sweet Home"; Norton and Russell, W. L. Werden and Marie Gearin, Bell Boy Trio, Venetian Street Musicians, Miller Musical Four.

**BIZOU** (Dean M. Seabolt, mgr.)—Week of Feb. 28: Ollie Jackson, Roy Jacobus, Nellie Fowler, Eugene and Walter, and moving pictures pleased good houses.

**Flint, Mich.**—Stone's (A. C. Pegg, mgr.) Al. G. Field's Minstrels had big house Feb. 28. "The Golden Girl" March 7.

**NEW BIZOU** (Chas. Porter, mgr.)—Asahi Troupe, Terry Twins, Petrie and Budd, Hurman and Greenwood, and Harvard Judge.

**NEW GARRICK** (W. N. Harris, mgr.)—King Bros., Cora Thomas, Jess Hale and company, Yule and Simpson, and "Doomsday."

**Norfolk, Va.**—Academy of Music (Otto Wells, mgr.) De Wolf Hopper, in "A Matinee Idol," opened Feb. 28, to a well filled house. "The American Idea" opened March 2, for a two night's engagement, to fair business.

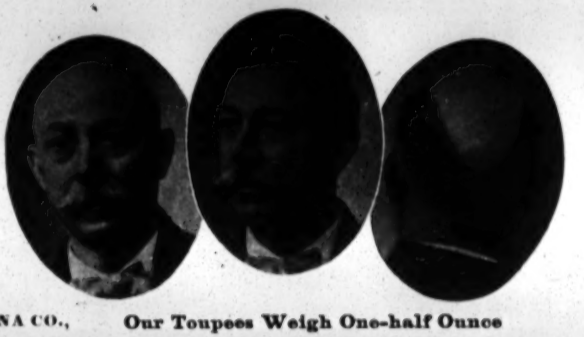
J. E. Dodson, in "The House Next Door," 7; Ellyer's Royal Military Band 8, Victor Moore 18.

**COLONIAL** (W. T. Kirby, mgr.)—Week of Feb. 28: Lovenberg's Operatic Festival, Gash Elsters, Godfrey and Henderson, Lou Anger, and Kessler and Dunn, and two other acts. Business very good.

**GRANBY** (Otto Wells, mgr.)—"Sal, the Circus Gal," week of Feb. 8. Despite the very disagreeable weather, business has been remarkably good.

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**Colorado Springs, Colo.**—Grand Opera House (Sim Nye, mgr.) "The Clansman" Feb. 28, matinee and evening; "The Old Homestead" 28, "A Man's Man" March 1, "The Flower of the Ranch" 5.

**MAJESTIC** (Frank Tammann, mgr.)—This popular theatre is doing a capacity business. This week: Sullivan and Considine, Herr Alber's Polar bears, Josephine Gossman and her pickaninies.

**Columbia, S. C.**—New Columbia (F. L. Brown, mgr.) "The Time, the Place and the Girl" March 5, "St. Elmo" 7, "The House Next Door" 11.

**GRAND** (Cari Davenport, mgr.)—In hands of Receiver W. C. Swaffield, but business will not be interrupted, and week of March 1 Holt and Armstrong, Kelly and Kiohr, pictures are there.

**LYRIC**—Discontinued.

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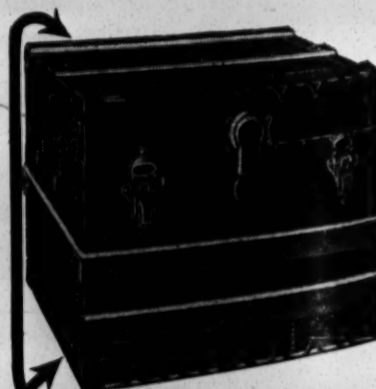
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